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Collection

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Iris Bishop disc offer



Brand new
brother
KH864
punchcard
machine



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Volume 7, No. 9 December 1992 ISSN 0269-9761

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Dear Readers

There should be a treat for everyone among the host of special features in this Christmas issue.

To begin, there's a super competition with £1,000 of clothes to win and a generous 20% discount offered as an introduction to buying from the Fashion Extra catalogue range of fashions for size 14 plus.

There's an intarsia chart of that amazing craft, Thunderbird 2, with a pattern sized to fit 'second-time-around' fans as well as young new ones. Our Christmas party sweaters for big and little girls are scattered with all the motifs of the season and what could be more delightful than Wendy Phillips' teddies, kissing under the mistletoe?

Iris Bishop brings her countryside celebration calendar to a close with her December design and offers, exclusively to MKM readers, the whole year (12 monthly designs) on disc. Turn to page 88 for details.

I leave you to enjoy all these and more but not before all of us at MKM have wished you a 'Happy Christmas'.

Sheila

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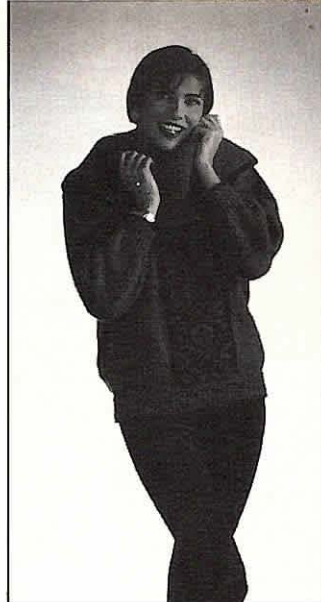
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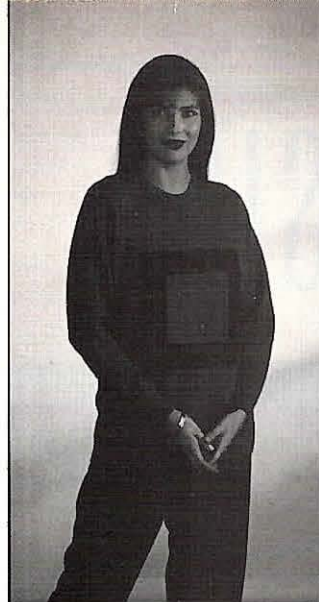
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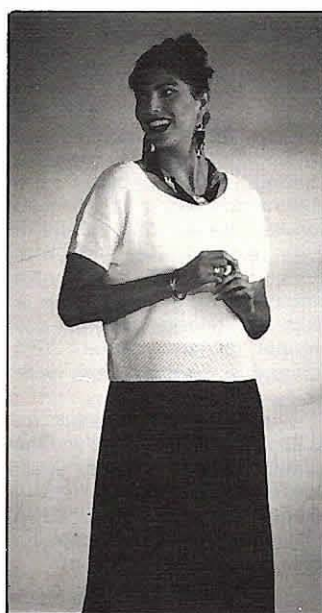
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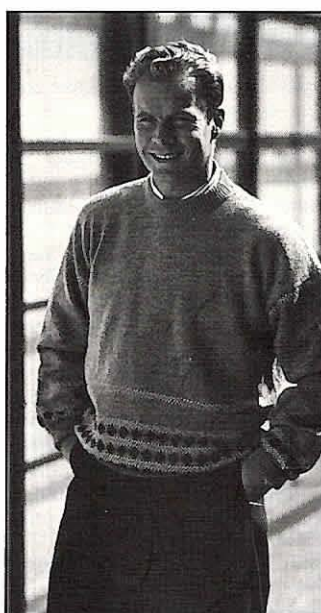
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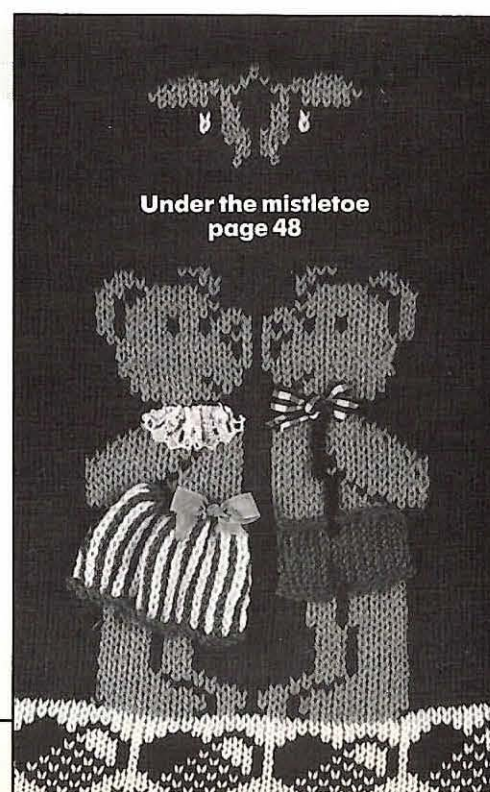
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NEWS LINE

Walk-in Yarn Shop

A new venture for Uppingham Yarns is their new 'Exhibition Trailer' – a mobile walk-in shop designed to travel between clubs and organisations, taking a selection of the Uppingham Yarns stocks to every venue.

The Trailer is 'bookable' and can travel within a 100 mile radius of Uppingham. Club organisers who book this mobile yarn store will receive 2½% of the total sales for that visit (excluding VAT). Although it is not possible to carry all the bargain lines offered by the company, the Trailer will stock many of Uppingham's repeatable ranges and special yarn requests can be ordered by prior arrangement. The prices of all items sold in the travelling shop are inclusive of VAT and may vary slightly from the prices charged in the warehouse. Clubs are still invited to continue to visit the warehouse by the usual arranged bus trips.

Anyone who is interested should telephone for details of availability. A minimum of 35 feet



must be allowed for parking the Trailer and towing vehicle, so make sure you have the appropriate facilities before contacting: Uppingham Yarns Ltd, North Street East, Uppingham, Rutland. Tel: 0572 823747.

For what's new

Do you need help with your new Brother electronic machine?

Diane Bennett's tuition tapes are now available for Brother 910, 950/950i and 965 machines. Sit down at your machine with a cassette player and knit, following Diane's clear and helpful explanations and in just a few hours YOU will be the master of your machine! Something you don't understand? Rewind the tape and repeat that section – it's as easy as that!

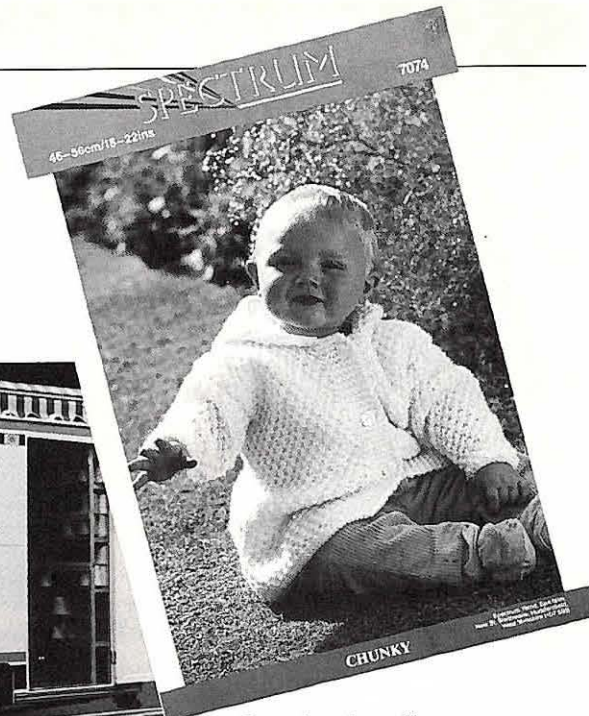
There are three tapes for each model. Tape 1 covers basic programming including all-over patterns, motifs, the variation switches and lace. Tape 2 is more advanced and includes more about motifs and lace and unusual stitches and Tape 3 covers the ribber and double bed colour changer. The tapes are just £5.25 each from your local dealer, or you can order direct from Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS19 2UQ. The cost including postage is £5.35 for a single tape, £15.50 for the set of three tapes.

Bond Bags

Peggy La Riviere is well known for her wide variety of made-to-measure knitting machine and accessory covers and cases. Bond owners might like to know that they can use her Knitmaster Chunky ribber-carrying cases for their machines – the bags are the perfect size for the Bond Classic. The price, which includes p&p is £15.20. Peggy is also willing to take orders for slightly longer bags to fit the Elite plus extensions.

For more details of these and the full range of covers, cone ladders and blocking cloths which Peggy offers, please write to La Riviere, 67 Bartholomew Road, London NW5 2AH or telephone 071-267 2712.

Fax us on 0628 777335



Chunky Leaflets

Spectrum are now publishing hand knitting pattern leaflets. One of the first sets includes four baby designs for Chunky knitting. Leaflet number 7071 shows a stocking stitch sweater with garter stitch and cable trimmed sleeves; leaflet 7072 offers a lovely textured sweater in knot stitch; leaflet 7073 includes instructions for a classic stocking stitch round necked cardigan and sweater pattern; leaflet 7074 features a textured coat with hood.

All patterns are written for 46-56cm/18-22 inch chest and the garments are knitted in Spectrum's Chunky which comes in 100 gram balls. Look out for these leaflets at your local Spectrum stockist.

Keeping Warm

The 1992/1993 Angora Thermal Clothing catalogue contains a range of practical 'thermal' items which are guaranteed to keep out the chill! You'll find gloves, mittens, hats, snoods, balaclavas, scarves, socks, stockings, slippers, waistcoats and back wraps as well as leg, knee and wrist warmers – all made from the light, soft, natural fibres produced by the Angora rabbits of the Orkneys.



'Orkney Angora', the company which produces these essential thermal accessories, is a small, family-run craft business based on one of the northernmost Orkney Isles. The idea started in 1982 when William and Elizabeth

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Sichel established the cottage industry from the ruins of a derelict croft. The idea has now blossomed into a successful mail order business with customers from both the UK and overseas.

For catalogue and current price list please send a large SAE to Orkney Angora, Isle of Sanday, Orkney, Scotland KW17 2AZ. Tel: 085 75 421.

Out and About

If you are in the Manchester area and looking for something to do, the City Art Gallery in Mosley Street might be well worth a visit. Exhibitions of a variety of paintings and decorative art collections are a regular feature, with an on-going programme to suit all tastes.

Of particular interest to anyone whose hobby relates to the designing or making of garments is the costume collection at Platt Hall. Apparently, the collection is growing rapidly and features garments from the mid eighteenth century to the present day. Designer Gina Fratini has donated one of her amazing 'originals' to the collection - a frothy pink evening dress which she designed in 1978! Other 'designer' garments on show illustrate the work of Jean Muir, Piero de Monzi, Mariano Fortuny and Paul Poiret.

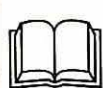
Further items on display include a large bound pattern book from

Lockett, Crossland & Co of Strangeways, which dates back to 1952, containing over three and a half thousand samples of printed cotton fabric together with listings of the client firm for which it was produced. There are many sewing samples, framed fashion designs and other trade catalogues on view.

The Gallery of English Costume is at Platt Hall, Platt Fields, Wilmslow Road, Rusholme, Manchester M14 8AN. Tel: 061-224 5217. Admission is free and the Gallery is open Wednesdays to Sundays between 10am and 5.45 pm.

Stretch Fabric Paints

Here's the chance to be creative on fabric and knitwear with an exciting new range of products recently introduced into the UK by the yarn company F W Bramwell & Co Ltd. 'Jones Tones' is a colourful range of washable, stretch fabric paints suitable for application on t-shirts, knitwear, Lycra, lingerie, and shoes. The paints come in a choice of twenty four 'enamel' tones, plus a further selection of ranges and finishes including five 'Glitter' tones - Gold, Silver, Copper, Plumbeery and Turquoise - all ideal for party wear if you want that bit of extra sparkle! What's more, the paints act as an adhesive so you can combine sequins and glitter in with your design. These paints are



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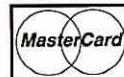
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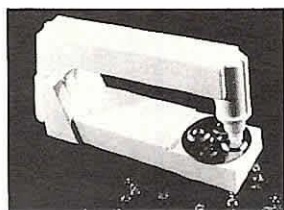
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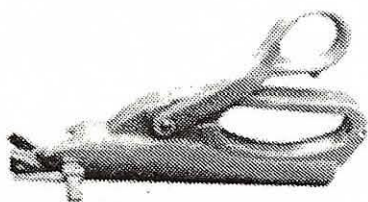
for MACHINE KNITTING MONTHLY readers



THE BEDAZZLER

The Rhinestone and Stud Setter, easy to operate, will set rhinestones and studs of a variety of sizes on to your garments very simply. It works like a stapler and with its selection of interchangeable heads it allows you to set studs and stones of different sizes. It normally costs £12.99 for the basic kit. You can then order various studs and stones at approximately £1 per pack.

As a special Christmas offer to MKM readers, we are offering the Bedazzler for £11.99. This includes not only the basic kit but a selection of large and small rhinestones as well as a pack of 50 assorted studs. The Bedazzler comes with full instructions for use, twelve design patterns and a mail order form for more studs and stones. The total price of this package is normally £16.99, MKM readers will therefore save £5 – this is really too good to miss.



BATTERY SCISSORS

If you have ever experienced problems when cutting fabrics with ordinary scissors, with this new offer of **battery operated scissors** from Turner Promotions, MKM readers should find the cutting gets easier. These scissors have a fast-cutting action and large handles, which lets them glide through fabrics. They come with their own cutting gauge, which means no more guessing of seam allowances, just attach the seam guide for the width required and cut away. Also, as part of the special offer, these scissors come ready to use with batteries and a spare blade. They cost £9.99 per pair inc p&p. An offer not to be missed, just fill in the coupon and send away for your scissors today.

**To: Turner Promotions, 30 Genesta Road,
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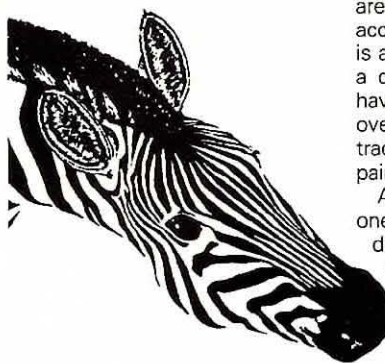
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..... Postcode

Please allow 28 days for delivery.

This offer applies to UK only. Overseas enquiries welcome.



If you do not feel creative there are two further 'Jones Tones' accessories to help you. The first is an art board which comes with a design printed on it – all you have to do is place your garment over the top of the board and trace off the design before painting it.

Alternatively, you can select one of the iron-on transfer designs – these can be used on most fabrics. You then have a choice of using the paints to complete the picture or the range's own iron-on foil. There is a wide choice of designs and motifs and these are available in black or white and gold glitter/black.

For your nearest stockist please contact F W Bramwell & Co Ltd, Unit 5, Metcalf Drive, Altham Lane, Accrington BB5 5TU.

extremely flexible and stretchable; they stay soft and do not crack; they are non toxic and can be diluted with water for fabric dye. As well as being fully washable, the paints can be tumble dried.

Time to Learn

Here is another gift idea with the children in mind. If you'd like your kids to learn how to tell the time, treat the younger members of the family to their own watch from the 'Flik Flak Teaching' range. These are available in a variety of bright colours with co-ordinating wrist bands. The watch face consists of two different coloured hands – the shorter, red 'Flik' hand rotates around the inner circle of numbers (1-12) to indicate the hour of the day whilst the longer, blue 'Flak' hand ticks around the outer circle of numbers (marked off in fives up to 60) for the minutes. On the 'Child's Play' range, the inner circle is marked off into four different coloured sections to show how long a quarter of an hour lasts. The watches in this range are priced at £14.50 (rrp) and come with a colourful cardboard play clock for practice.

Flik Flak Teaching alarm clocks are also available for around £12.50.

For the older children there is a choice of 'Paradise' animal theme watches with dolphins, elephants, lions or zebras decorating the straps and watch faces, or 'Champion' watches featuring motorbikes, racing cars, space rockets and Big Foot. These cost around £16.50.

All watches in the Flik Flak ranges are Swiss-made with quartz accuracy and are water and shock resistant. This looks like a good item for your Christmas shopping list!

Get stuffing

With Christmas coming up, there will be plenty of activity amongst knitters and needleworkers to create their own collections of gifts and toys for family, friends and charity events. Whether it's a knitted or fabric item, suitable fillings will be required so we thought we would tell you about a couple of products from Abbey Quilting Ltd, a company which specialises in wadding and filling products for craftwork. Their range includes a fine, natural Kapok which makes an ideal filling for soft toys and other items. Kapok is a natural product obtained from the soft vegetable fibre found inside the pods of the Kapok tree 'Ceiba Pentandra' which grows in tropical climates. It is non-toxic and does not require any processing which is harmful to the environment. Its durable qualities and lightweight characteristics make it a very economical filling with the added advantage of less danger risk from heat and fumes than some other fillings when ignited. In addition, Kapok tends to mould well, even into the smallest objects, without the problems of lumpiness. It is available in 250 gram and 400 gram bags as well as 20 kilogram bales, to suit individual requirements.

For a man-made option,



'Cumulus' is a luxury 100% 'Hi-Loft' Virgin Polyester fibre which is highly suitable for a variety of filling applications including cushions, upholstery and toys. Again, this is a very soft filling, white in colour, which is completely washable. It is available in 325 gram bags or as 10 or 20 kilogram bales. Cumulus can also be supplied as Thermoguard wadding in roll form (ideal for cot quilts, coats and sportswear) or in Combustion Modified form to comply with BS 5852 (Source 2).

Look for these products in your high street stores or write for stockists and further information to Abbey Kapok & Fillings, Selinas Lane, Dagenham, Essex RM8 1ES.

Mini Vac

We told you earlier this year about the Mabbott & Griffith Mini Vac (January issue). This is the time of year when we all rack our brains to think of the perfect Christmas present, so if you are planning to

look for something a bit different for the machine knitter in the family, this could be the ideal gift.

The Mini Vac is an attachment which can be used in conjunction with your household vacuum cleaner. It consists of a two and a half foot length of narrow clear plastic tube which is fixed to your cleaner by means of an adaptor. The tube connects to a set of hard plastic extender tubes which assist the cleaning of hard-to-reach areas. To the end of these, one of the three cleaning heads (a choice of one crevice and two brush tools) can be attached for the job in hand. An airflow adjuster ensures that the suction power is controllable.

The Mini Vac is very reasonably priced at £10.95 to include p&p and is ideal for cleaning dust and dirt off knitting machines as well as a variety of home and office equipment including typewriters, computer keyboards, video recorders, answering machines, stereos and so on. For more information please write to Mabbott & Griffith, 9 High Street, Penrhyndeudraeth, Gwynedd LL48 6BN or telephone 0766 771398.

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For all Japanese knitting machines.
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For all Brother ribbers.
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15/26



1



1 THUNDERBIRDS SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for 6.5 mm or 8 mm double knitting machines with intarsia facility and with 84 [90, 96, 114, 126, 138] needles or more.

MATERIALS

Patons Beehive DK.

5 [5, 6, 8, 10, 11] x 50g balls in Background Colour (MC).

1 x 50g ball in Black, White, Emerald, Scarlet, Porcelain and Grapefruit.

The fibre content of this yarn is 45% Acrylic, 40% Nylon, 15% Wool. For further information about this yarn, please write to Patons & Baldwins Ltd., PO Box 22, Darlington, Co. Durham DL1 1YQ.

MEASUREMENTS

To fit bust or chest 61 [66, 71, 76-82, 87-92, 97-102] cm, 24 [26, 28, 30-32, 34-36, 38-40] in.

Actual size 68 [73, 78, 93, 103, 113] cm, 26¾ [28¾, 30¾, 36½, 40½, 44½] in.

Length to shoulder 46 [46, 47.5, 60, 62.5, 65] cm, 18 [18, 18¾, 23¾, 24¾, 25¾] in.

Sleeve seam 30.5 [33, 38, 45.5, 48, 48] cm, 12 [13, 15, 18, 19, 19] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

24 stitches and 32 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 4).

For perfect results, please check your tension carefully.

ABBREVIATIONS AND YARN THICKNESS

See last page.

KNITTING NOTES

We used knit side of knitting as right side of garment.

Always twist yarns together when changing colours in intarsia to prevent a hole forming.

Work 110 rows in intarsia pattern, then cont in MC.

BACK

Push 84 [90, 96, 114, 126, 138] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000 *. Using MC, K 132 [132, 136, 168, 176, 184] rows. Work measures 41 [41, 42.5, 52.5, 55, 57.5] cm, 16 [16, 16¾, 20¾, 21¾, 22¾] in.

SHAPE SHOULDERS

Cast off 9 [9, 10, 12, 14, 16] sts at beg of next 4 rows and 8 [10, 10, 14, 14, 15] sts at beg of foll 2 rows. Using WY, K a few rows over rem 32 [34, 36, 38, 42, 44] sts and release from machine.

FRONT

Work as for back to *. Using MC, K 2 [2, 4, 24, 24, 28] rows. Cont in intarsia from chart, K 114 [114, 112, 120, 124, 128] rows. RC shows 116 [116, 116, 144, 148, 156].

SHAPE NECK

Push 52 [56, 59, 68, 76, 82] Ns at left to HP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on every row until 26 [28, 30, 38, 42, 47] sts rem. K 9 [9, 12, 15, 19, 18] rows.

SHAPE SHOULDERS

Cast off 9 [9, 10, 12, 14, 16] sts at beg of next and foll alt row, K 1 row. Cast off rem 8 [10, 10, 14, 14, 15] sts. With carriage at right, push 20 [22, 22, 22, 26, 26] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

SLEEVES

Push 52 [52, 58, 62, 72, 78] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 2 rows. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 56 [66, 64, 86, 80, 86] sts, then on every foll 6th row until there are 78 [84, 90, 108, 114, 120] sts. K 9 [9, 17, 9, 13, 13] rows. RC shows 82 [90, 106, 122, 130, 130] and work measures 25.5 [28, 33, 38, 40.5, 40.5] cm, 10 [11, 13, 15, 16, 16] in. Cast off.

WELTS

With P side facing and using 3 mm needles, pick up 84 [90, 96, 114, 126, 138] sts along lower edge. With K side facing and using MC, K 1 row, dec 9 [9, 9, 13, 13, 13] sts evenly. 75 [81, 87, 101, 112, 125] sts.

1st Rib Row: P 1, * K 1, P 1; rep from * to end.

2nd Rib Row: K 1, * P 1, K 1; rep from * to end.

Rep these 2 rows until welt measures 5 [5, 5, 7.5, 7.5, 7.5] cm, 2 [2, 2, 3, 3, 3] in. Cast off in rib.

CUFFS

With P side facing and using 3 mm needles, pick up 52 [52, 58, 62, 72, 78] sts along lower edge of sleeve. With K side facing and using MC, K 1 row, dec 7 [7, 9, 9, 9, 9] sts evenly. 45 [45, 49, 53, 63, 69] sts. Cont in rib as for welts until cuff measures 5 [5, 5, 7.5, 7.5, 7.5] cm, 2 [2, 2, 3, 3, 3] in. Cast off in rib.

NECKBAND

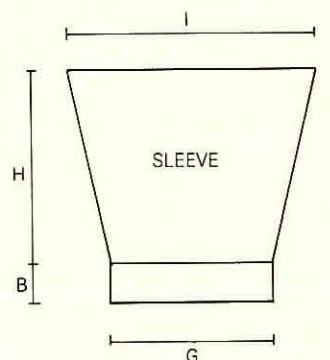
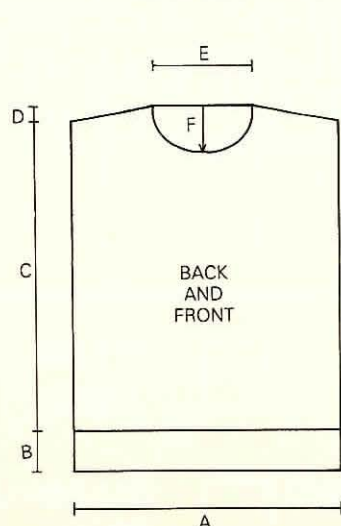
Join right shoulder seam. With right side facing and using 3 mm needles and MC, pick up and K 19 [19, 23, 27, 31, 31] sts down left side of front neck, 20 [22, 22, 22, 26, 26] sts across front neck, 19 [19, 23, 27, 31, 31] sts up right side of front neck and 32 [34, 36, 38, 42, 44] sts across back neck, dec 1 st at centre. 89 [93, 103, 113, 129, 131] sts. Cont in rib as for welts for 5 [5, 5, 7.5, 7.5, 7.5] cm, 2 [2, 2, 3, 3, 3] in. Cast off loosely in rib.

PRESSING

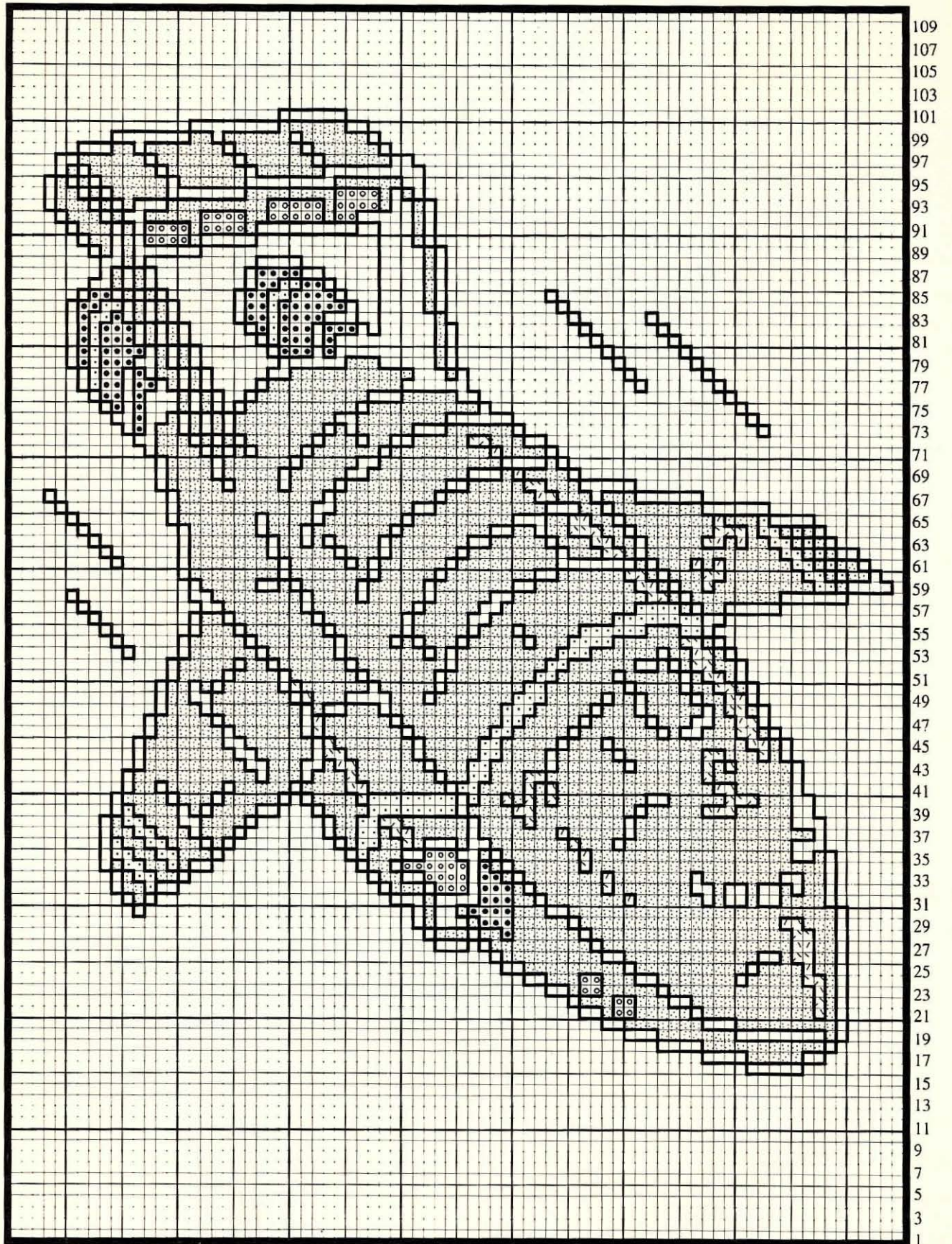
With wrong side facing, pin out all pieces to measurements given. Press lightly under a dry cloth using a cool iron.

MAKING UP

Join left shoulder and neckband seam. Fold neckband in half to inside and sew loosely in position. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams. Embroider with black wool where indicated by blank outline squares on chart (see photograph for more help). Washing Instructions: For Patons Beehive DK - machine wash, machine dry.



- A = 35 [37.5, 40, 47.5, 52.5, 57.5] cm
- B = 5 [5, 5, 7.5, 7.5, 7.5] cm
- C = 41 [41, 42.5, 52.5, 55, 57.5] cm
- D = 1.75 cm
- E = 13 [14, 15, 15.5, 17.5, 18] cm
- F = 6 [6, 7.5, 8.5, 10, 10] cm
- G = 21.5 [21.5, 24, 25.5, 30, 32.5] cm
- H = 25.5 [28, 33, 38, 40.5, 40.5] cm
- I = 32.5 [35, 37.5, 45, 47.5, 50] cm



KEY		MC		Black 6955		White 6963		Emerald 6990
		Scarlet 6960		Porcelain 6897		Grapefruit 6828		

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DEAR ANNE...

Don't keep your ideas, suggestions, experiences, criticism or praise to yourself. Share your thoughts with other readers by writing to Anne at Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR.



STAR LETTER

Dear Anne,

As I have learned so many tips over the years from your readers, I thought they might be interested in my method for working buttonholes. I have demonstrated this knitting technique at my local knitting club and now the members refer to it as the "Sylvia Glenister buttonholes"!

Yours sincerely,
Sylvia Glenister
Ferndown, Dorset

Thank you Sylvia for the trouble you have taken. We are most impressed by the "Glenister buttonhole" samples and think that you deserve a FREE subscription to Machine Knitting Monthly for your efforts!

For the benefit of other readers, who cannot fail to produce the perfect buttonhole band by following these easy to understand steps - here are Sylvia's "Star Letter" instructions:

1. Work out how many stitches the band requires by measuring the jacket front against the needle bed.
2. Cast on using the weaving brushes or waste yarn, then change to main yarn.
3. Knit 8 rows MT.
4. Work out how many buttonholes you need, allowing three stitches at each end of the band.
5. For the band knitted for the club demonstration, six stitches were used for every buttonhole with ten stitches between each one.
6. Bring forward 6 needles and leave 10 needles in WP (working position). These buttonhole stitches will be referred to as 1, 2, 3, 4, 5, 6. Repeat all along the row.
7. Using a spare length of the SAME colour yarn, knit stitch 1 by hand. Cast off stitches 2, 3, 4, and 5. Knit stitch 6 by hand. Loop the yarn across to the next set of 6 stitches and repeat until all buttonholes have been worked.
8. WITHOUT BREAKING YARN, come back along the row, continuing to knit stitches 1 and 6 by hand and casting on by e-wrap over stitches 2, 3, 4 and 5.
9. Knit 8 rows MT.
10. Knit 1 row on largest tension for the foldline row.
11. Knit 8 rows MT.
12. Pick up the 4 e-wrap stitches all across the row and place on to needles. Knit 1 row.
13. Repeat steps 6 and 7 once.
14. Hook up ORIGINAL cast off line of stitches.
15. Knit 8 rows MT.
16. Pick up ORIGINAL cast on edge of band, making sure it is even.
17. Hook up jacket front edge with WRONG side facing. Knit 1 row on the largest tension and cast off.

Dear Anne,

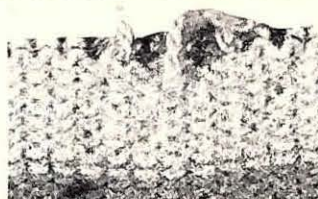
I was so pleased to see the advert for the Minitex Knitter (July MKM), because I once had one! It was my first machine, bought in 1952 after the birth of my second child. I wanted a Knitmaster, but my husband insisted that this must be a better buy, although I don't think I paid more than £42.00 for it.

That bar in the illustration, had to be lifted up and over at the end of each row to deposit the stitches on to the needles - a great opportunity to drop stitches, which I did most of the time! I only kept the machine for a month and then sold it (I often wonder how the lady buyer fared), after which I bought a Knitmaster 3500.

Then followed the 4500, the first ribbing attachment - which worked on some days and not on

others (on the latter I would give up and stop knitting for the day!). I then went on to an Orion double bed, followed by a pink Passap; I still wanted a single bed for speed - we ran a guest house and I was deprived of all knitting during the summer months. So I got a Pine Star - I don't remember anything about that one except that the needles were selected with a handle which rang a bell.

I went back to Knitmaster with a 302, then a 321 and through the gamut until I had one of the first Electronic 500 models; still with that, I bought a push button Brother for the lace, then the 840, the 910 and finally the 950i - now I have that and the Passap Duomatic 80. I think I have changed machines more times than my husband has changed cars! I do sometimes get asked



Cast on with waste yarn.

Change to main yarn.

Knit 8 rows main tension.

Knit 1st, cast off 4st, knit 1st (by hand).



Knit 1st, E wrap 4st, knit 1st (by hand).



Knit 8 rows main tension.

Knit 1 row loosest tension (fold row).



Pick up E wrap stitches. Then repeat line one.



Pick up original cast off stitches.

Knit 8 rows main tension.



Pick up first row of main yarn. Release waste yarn and hook up to jacket front in the usual way.

how many machines I've had and although I haven't actually counted them up, you will see that it is quite a few!!

Yours sincerely,
Doris Coutts
Sandown, I.O.W.

Dear Anne,

Here is another tip for people with ribbers who want to make a nice, neat edge. Select needles on both beds and knit the zig-zag cast on row. Put both ribber levers to holding position and knit the first of the three circular rows with the ribber needles in hold position. Return the ribber levers to normal and complete the knitting. When finished, pull the little loop at the left of the cast on and the first row will tighten up very neatly – the yarn from the holding position row pulls through.

Yours sincerely,
Ms M. A. Linfield
Carterton, Oxon

Dear Anne,

In the face of thumb joints with developing arthritis, I decided to lash out and treat myself to a Silver Reed punching machine, PM10. It is proving a delight to use; on my first attempt I punched two cards in quick succession without making a single mistake and with no strain

to my hands – despite the instructions for the punching being written in Japanese only!

I have always used a magnetic board and marker to follow the chart and found that I didn't even have to look away from it whilst punching, thus speeding up the whole process considerably.

I use a punchcard roll and began by punching out the customary two rows of holes for the overlapping join, only to find that the first row stretched the plastic slightly, giving a wavy edge. On this occasion I simply punched out an extra row of holes and cut away the damaged edge. However, then I hit upon the idea of finishing the card by punching out four rows of holes and cutting between them, so that two rows remained on the blank roll ready to make the start of the next card when required. This completely eliminates the problem without wasting any card!

Yours sincerely,
Judith Wood
Leyburn, North Yorkshire

Dear Anne,

I recently tried knitting a sweater in four ply acrylic, using a slightly different style pattern from my usual choice. However, when the garment was completed I didn't like it and took the decision to

unpick the whole thing. As I unravelled the yarn, I wound it loosely around a single bed headboard, knotting the ends together as I went along. This produced several long skeins of yarn.

I steamed the skeins using my In-Ex steaming kit. I didn't need to use any weights as the skeins were heavy enough to pull out the kinks. I then hung the skeins outside on the washing line to allow the fresh air to blow the yarn dry. When they were completely dry I looped the skeins over two kitchen chairs, thus leaving my hands free to rewind the yarn on to cones.

I now have a new sweater and a clean conscience!

Yours sincerely,
Mrs S. Elbrow
Weymouth, Dorset

Dear Anne,

I was recently given a Knitleader as a gift. I wanted to use different coloured pens to mark out various patterns on the same sheet as I could only afford to buy one sheet at the time. I know that Brother supply a black pen with the Knitleader and it is also possible to buy three other colours from them.

However, I use an overhead projector in the course of my job

and the pens we use are washable, so I thought these might be a suitable substitute. I was recently down at my local stationers looking for the projector pens when I spotted a pack of "Berol Washable Juniors". These are fine tipped pens but "Berol Infants" are another option with a broader tip. The pens come in a wide range of colours and when tested on the Knitleader sheet the markings were clear and washed off easily with some damp kitchen roll. I thought other readers might find this information useful!

Yours sincerely,
Terry Cooper
Dorchester, Dorset

Dear Anne,

My husband has just solved a knitting mystery! Watching me wind two strands together on the cone winder he exclaimed "Ah, now I know what 'k 2 tog' means!"

Yours sincerely,
M. Harris
Twyford, Berkshire

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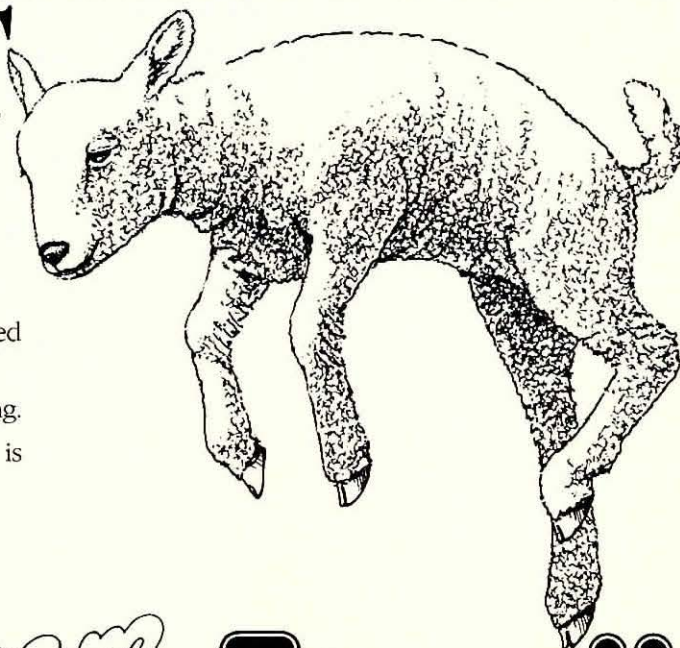
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2 CABLE BLOCK SWEATER

PATTERN RATING

*** For fairly experienced knitters.

MACHINES

This pattern is suitable for chunky machines.

MATERIALS

Tivoli Mirage Mohair.
9 [10] x 50g balls in Shade 237 (MY).
Pair 4½ mm knitting needles.
GARMENT WEIGHT
Finished garment in first size weighs 440g.

The fibre content of this yarn is 78% Mohair, 13% Wool, 9% Nylon. For further information about this yarn, please write to the following address: Tivoli Spinners Ltd., Unit 3, New Street Industrial Estate, Bridgetown, Cannock, Staffs WS11 3DD.

ABBREVIATIONS AND YARN THICKNESS

See last page.

MEASUREMENTS

To fit bust 87-92 [97-102] cm, 34-36 [38-40] in.
Actual size 110 [115] cm, 43¼ [45¼] in.
Length to shoulder 69.5 cm, 27½ in.
Sleeve seam 43.5 [45.5] cm, 17¼ [18] in.

Instructions are written for the first size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

15 stitches and 21½ rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 5).
17 stitches and 21½ rows to 10 cm, 4 in measured over cable block pattern (tension dial setting approximately 5).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.
When shaping neck and shoulders, remember to drop sts down to WY and latch up before casting off.
We have used ribs knitted by hand. If your ribber will knit mohair, it can be worked on machine.

BACK

Push 84 [88] Ns at centre to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MY, K 81 rows. Work measures 37.5 cm, 14¾ in. Place marker at each end. K 56 rows. RC shows 137 and work measures 63.5 cm, 25 in.

SHAPE SHOULDERS

Cast off 8 [9] sts at beg of next 4 rows and 10 sts at beg of foll 2 rows. Using WY, K a few rows over rem 32 sts and release from machine.

FRONT

Push 96 [100] Ns at centre to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MY, K 1 row. * Transfer the 2nd, 9th, 13th, 22nd, 26th, 33rd, 36th, 43rd and 47th sts at left and right of centre on to a length of WY, leaving empty Ns in WP. Cont in cable patt from chart, K 24 rows. Transfer the 5th, 9th, 16th, 19th, 26th and 30th sts at left and right of centre on to a length of WY, leaving empty Ns in WP. Cont in patt from chart, K 24 rows. These 48 rows form * form patt. K 32 rows. RC shows 81 and work measures 37.5 cm, 14¾ in. Place marker at each end. K 40 rows. RC shows 121. Cable pattern is completed.

SHAPE NECK

Push 54 [56] Ns at left to HP and cont on rem sts for first side. Transfer the sts dropped on previous row on to a length of WY, leaving empty Ns in WP (see Knitting Notes). K 1 row. Cast off 4 sts at beg of next row. Dec 1 st at neck edge of every row until 31 [33] sts rem, then on every foll alt row until 29 [31] sts rem. K 3 rows.

SHAPE SHOULDER

Cast off 10 sts at beg of next and foll alt row. K 1 row. Cast off rem 9 [11] sts. With carriage at right, push 12 Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

SLEEVES

Push 44 Ns at centre to WP.

Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MY, K 1 row. Transfer the 2nd, 9th and 13th sts at left and right of centre on to a length of WY, leaving empty Ns in WP. Cont in cable patt from chart over centre 26 Ns only and repeating first 24 rows throughout and, AT THE SAME TIME, K 4 rows. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 80 sts. K 7 [11] rows. RC shows 81 [85] and work measures 37.5 [39.5] cm, 14¾ [15½] in. Cast off.

BACK WELT

With P side facing and using 4½ mm needles, pick up 84 [88] sts along lower edge of back. With K side facing and using MY, K 1 row, dec 4 sts evenly. 80 [84] sts. Work 6 cm, 2½ in in K1, P1 rib. Cast off in rib.

FRONT WELT

With P side facing and using 4½ mm needles, pick up 96 [100] sts along lower edge of front. With K side facing and using MY, K 1 row, dec 16 sts evenly. 80 [84] sts. Work 6 cm, 2½ in in K1, P1 rib. Cast off in rib.

CUFFS

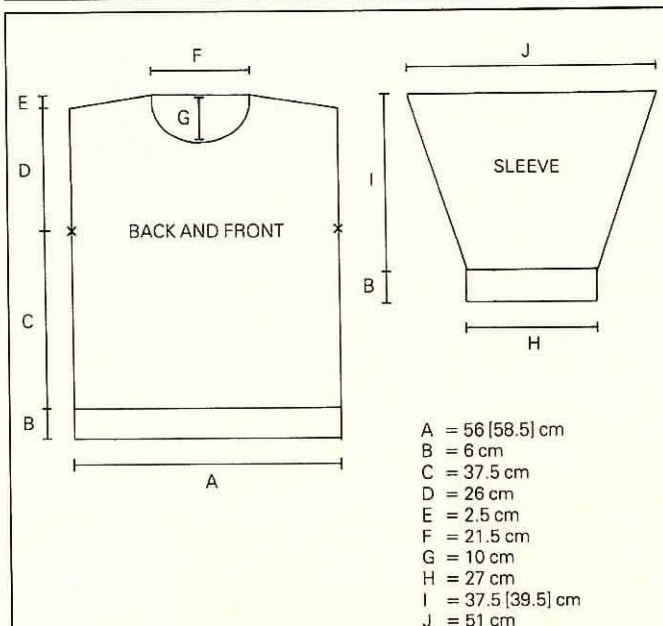
With P side facing and using 4½ mm needles, pick up 44 sts along lower edge of sleeve. With K side facing and using MY, K 1 row, dec 10 sts evenly. 34 sts. Work 6 cm, 2½ in in K1, P1 rib. Cast off in rib.

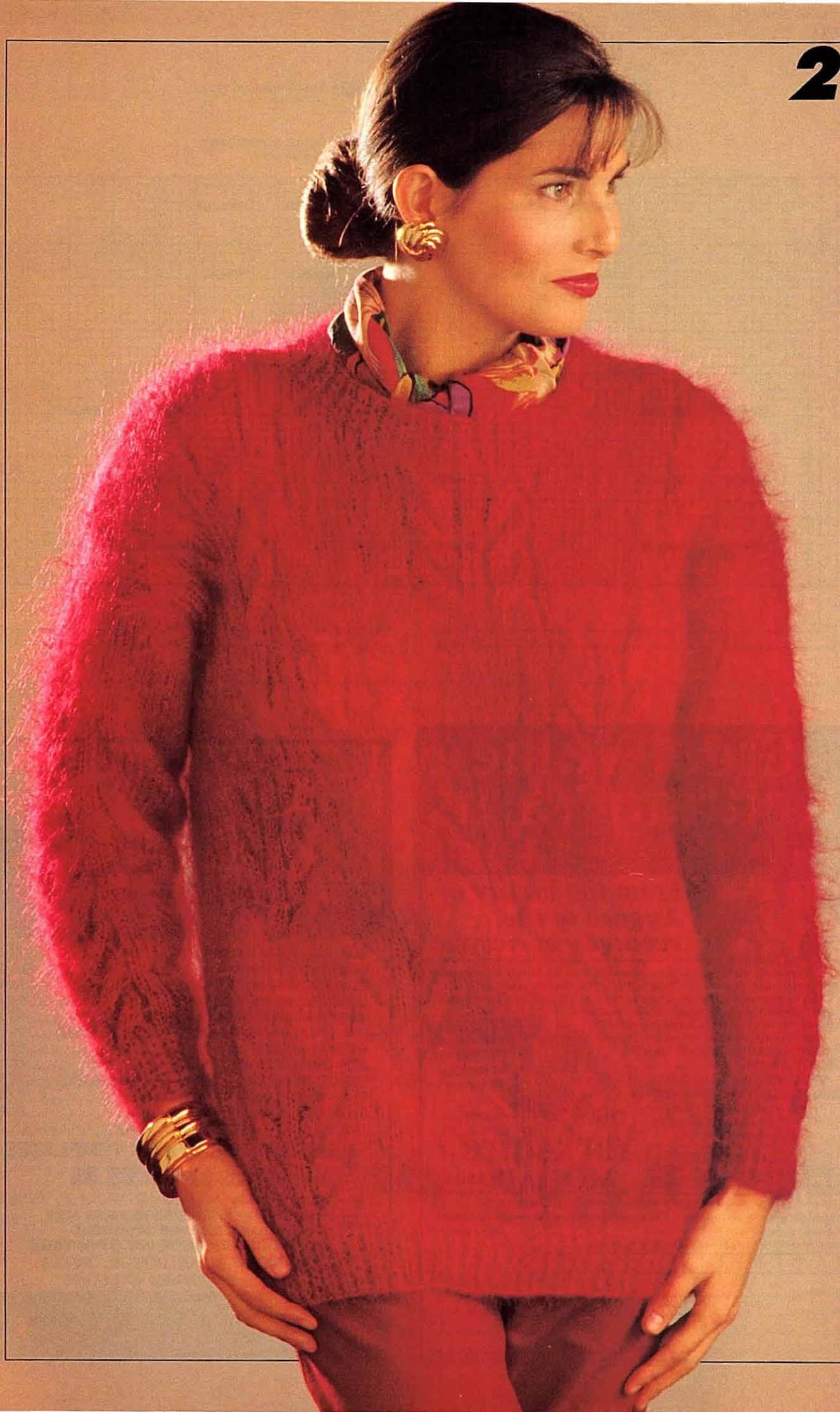
NECKBAND

Join right shoulder seam. With K side facing and using 4½ mm needles, join in MY and pick up and K 19 sts down left side of front neck, 12 sts across front neck, 19 sts up right side of front neck and 32 sts across back neck. 82 sts. Work 3.5 cm, 1½ in in K1, P1 rib. Cast off in rib.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves between markers. Join side and sleeve seams. Brush lightly to raise pile on mohair.



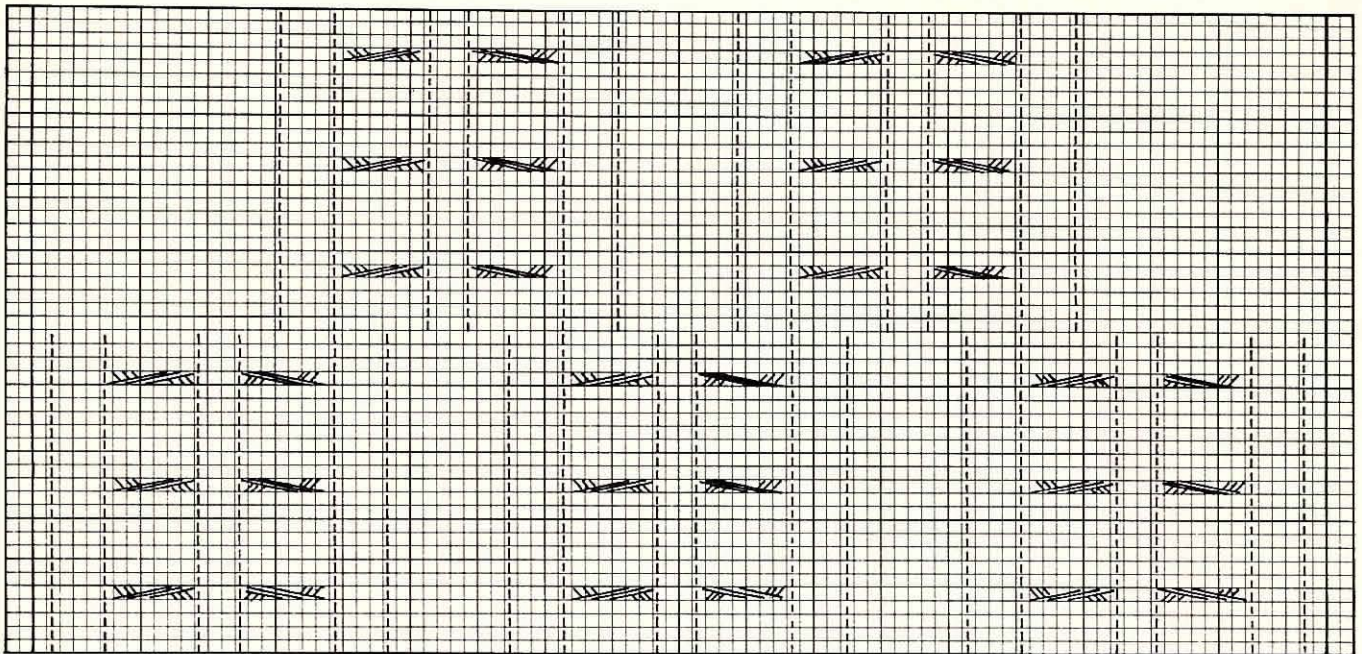


Key:

□ = Drop and re-form st as for ribbing (after completing 24 rows). These sts may be dropped from Ns before forming cables, to make the cabling easier; leave empty Ns in WP.

 = Cross 3 sts at right behind 3 sts at left.

 = Cross 3 sts at left behind 3 sts at right.

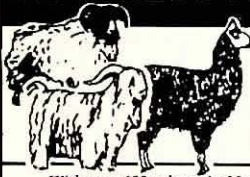


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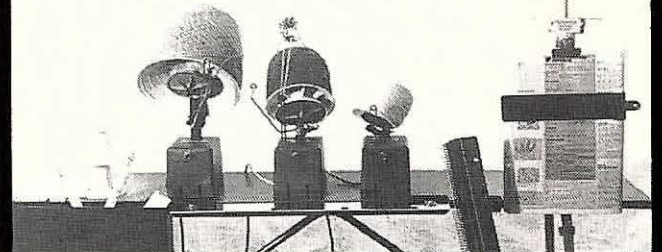
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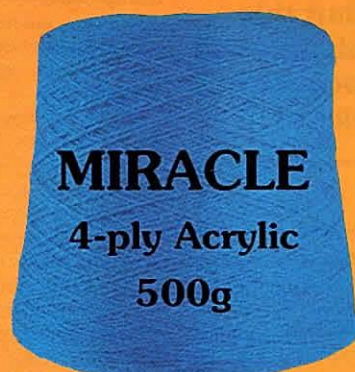
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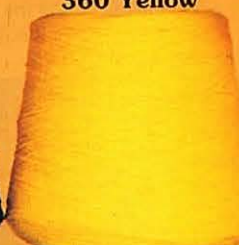
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SIMPLY SILVER

My subject is still colour changer but this month I'm moving on to its use in double bed knitting, in particular for double jacquard which is easier than you may think.

Liz Norton

Both the YC-5 and YC-6 can be used for double bed knitting. On the YC-6, the yarn brake and the colour changer arm must both be set to the double bed position.

If you've not used the colour changer before, or not used your ribber for more than welts, it is wise to start by using the colour changer just to knit striped plain rib. Double jacquard is usually knitted on a full needle rib arrangement (all needles on both beds in working position, ribber on half pitch), using a fine yarn (2-ply or two strands of 2/30s) on a standard gauge machine. So again if you're unfamiliar with this yarn and needle arrangement, start by knitting stripes in full needle rib.

The YC-5 colour changer was supplied with cards pre-punched for knitting double jacquard. The YC-6 doesn't have cards with it, though you can buy pre-punched cards separately.

Of course you can also punch

your own. The first time I heard two experienced knitters talking about punching cards for double jacquard, I decided it all sounded so complicated that it wasn't for me. It was years later that I realised I really would have to tackle it, but I found it was much easier than I had expected. All those years of possible double jacquard knitting missed, because I thought it would be too difficult! So stay with me and have a go.

The principle behind double jacquard is really very simple. On the main bed when you knit two colours in a row (that is Fair Isle) you are able to thread both colours into the sinker plate and so knit both colours in one row with one pass of the carriage.

The ribber connecting arm can only hold one yarn, so only one colour can be knitted at a time. Therefore, the pattern stitches and the background stitches have to be knitted on two separate rows.

Instead of setting the main carriage to Fair Isle, it is set to slip, so while the pattern stitches are knitted the background stitches are slipped and vice versa.

This is the simple idea or principle behind knitting and punching a card for double jacquard. It gets a little more complicated when you realise that the colour changer is at one end of the needle bed, so that you can only change colours every two rows.

Let's see how we knit double jacquard in just two colours.

The routine for knitting double jacquard is to start with the carriages at the right and threaded with the background colour. The main carriage is set to slip and the ribber to knit (both set levers on 1). Knit one row to the left, change to the pattern colour and knit two rows, change to the background colour and knit two rows, and so on, changing colours every two rows. On the first row, you knit the background stitches for the first row of the original pattern, on the second row you knit the *pattern* stitches for the first row of the original pattern; row 3 is the *pattern* stitches for the second row of the original pattern and the fourth row the *background* stitches for the second row of the original pattern. (By the "original pattern" I mean the pattern as designed for single bed knitting, *not* as punched out for double jacquard; the double jacquard card is of course moving on at *every* row.)

While the main bed is knitting the pattern, the ribber bed (on this basic setting) knits every needle on every row. With the RJ1

Ribber Carriage, you can knit what is often known as bird's eye Fair Isle. This carriage can be set to knit alternate needles on the ribber. You must be sure to have an even number of needles on the ribber bed, since the carriage selects every second needle. If you have an even number of needles, after two rows every needle has been knitted once; whereas if you have an odd number of stitches, then the same needles have been knitted on both rows and will go on being knitted on subsequent rows so that eventually the carriage jams.

A third alternative is available if you have the SRP60N ribber. The carriage of this ribber has an extra control, the autoset lever. This lever has two positions, 1 and 0, and if the autoset cam driver is positioned in its holder on the left of the ribber, it will change the autoset lever from 1 to 0, or 0 to 1, every time the carriage goes into the colour changer. The autoset lever overrides the set levers when they are on 1 (but *not* when they are on 0). If the autoset lever is on 0 (and the pick knob on —) the ribber carriage slips even when the set levers are on 1. This means that the ribber only knits every two rows, so the knitting has a single colour on the back instead of stripes.

All these fabrics, knitted with the different ribber settings, can be called double jacquard, but they are different. Double jacquard is a group of fabrics rather than one fabric.

Now let's return to punching cards for jacquard, as I believe that until you can punch your own cards you're not in control of your



knitting.

As we've seen, row one is background, rows two and three are pattern, and row four is background. After four rows, you've knitted two rows of the original pattern. The easiest method for punching a card for jacquard is to forget the background rows to start with, and punch *only* the pattern rows.

These are punched on rows two, three, six, seven, ten, eleven, and so on. Start by punching row one of the original pattern on row two of your jacquard card; row two of the original pattern on row three; miss two rows on the card you're punching, and punch row three of the original pattern on row six; row four on row seven, and so on.

A check card is supplied with the colour changer. It is striped in orange and blue. The blue stripes show the pattern rows, the orange the background rows. When you've punched out the pattern rows, place the check card behind your newly punched card and check that only blue is showing through the holes.

Now punch the background rows. This is easy! On the first row, punch any position that isn't punched on row two. On row four punch any position that isn't punched on row three. On row five punch any position that isn't punched on row six, and so on. Finally, you have to mark your card to show when to change colour. If you're only using two colours and have used a Silver blank card, the rows are already marked for you. The rectangles drawn around the row numbers indicate the rows on which you

knit with the background colour.

If you are using more than two colours, you will need to mark the rows yourself. The rectangles will still mark the background rows, but you can of course change the background as well as the pattern colour. Although you are changing colour every two rows, usually as long as you are changing between just two of your colours, the card isn't marked. You mark the card when you want to start a *new* colour. As we saw last month, the row you are knitting is five rows down inside the card reader so, to mark the card, locate the row on which you want to change colour, and then count up five (*not* including the row on which you want to change colour) and mark the card. This marks when you actually want to knit the new colour. The pre-punched cards are marked on the previous row as well, to tell you to push the button on the colour changer for the new colour. (This is usually done when the carriage is at the right, when there is one more row to knit before changing colour.)

Locating the row on which you want to change colour can be difficult, as visually the card doesn't bear much resemblance to the knitted, original, design. Use the check card to help you distinguish between pattern and background rows. If it's the pattern colours that are changing, it is helpful to mark the changes before punching the background rows.

All that remains to be said is Happy Christmas and good wishes for a New Knitting Year!



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BACK

Push 82 [86, 90, 94, 98] Ns at centre to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000 *. Using MC, K 81 rows. Work measures 36.5 cm, 14½ in.

SHAPE ARMHOLES

Cast off 8 sts at beg of next 2 rows. 66 [70, 74, 78, 82] sts. K 51 [51, 53, 55, 57] rows. RC shows 134 [134, 136, 136, 138] and work measures 60.5 [60.5, 61.5, 61.5, 62.5] cm, 23¾ [23¾, 24¼, 24¼, 24½] in.

SHAPE SHOULDERS

Cast off 17 [18, 20, 21, 23] sts at beg of next 2 rows. Cast off rem 32 [34, 34, 36, 36] sts.

FRONT

Work as for back to *. Using MC, K 2 rows. Inc 1 st at right edge. 83 [87, 91, 95, 99] sts. Using 3 balls of MC and 1 ball of C, cont in patt from chart over centre 27 Ns and, AT THE SAME TIME, work 28 [30, 32, 34, 36] sts at each side in MC. K 79 rows. RC shows 81 and work measures 36.5 cm, 14½ in.

SHAPE ARMHOLES

Cast off 8 sts at beg of next 2 rows. 67 [71, 75, 79, 83] sts. K 33 [33, 35, 35, 37] rows. RC shows 116 [116, 118, 118, 120].

SHAPE NECK

Using a length of MC, cast off centre 15 sts. Push 26 [28, 30, 32, 34] Ns at left to HP and cont on rem sts for first side. Dec 1 st at neck edge of every row until 17 [18, 20, 21, 23] sts rem. K 9 [8, 8, 7, 7] rows. Cast off. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

SLEEVES

Push 56 [58, 60, 62, 64] Ns at centre to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, shape sides by inc 1 st at each end of every 8th row until there are 76 [76, 78, 78, 82] sts. K 11 [19, 19, 27, 19] rows. RC shows 91 and work measures 41 cm, 16 in. Place marker at each end. K 11 rows. Cast off.

WELTS

With P side facing and using 4 mm needles, pick up 82 [86, 90, 94, 98] sts along lower edge. With K side facing and using MC, K 1 row, dec 8 sts evenly. 74 [78, 82, 86, 90] sts. * Work 13 rows in K1, P1 rib. Next Row (Right Side): Using C, K. Work 1 row in K1, P1 rib. Cast off in rib *.

CUFFS

With P side facing and using 4 mm needles, pick up 56 [58, 60, 62, 64] sts along lower edge of sleeve. With K side facing and using MC, K 1 row, dec 6 [8, 8, 10, 10] sts evenly. 50 [50, 52, 52, 54] sts. Work as for welts from * to *.

3 ROLL COLLARED SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines with 83 [87, 91, 95, 99] Ns or more. We used a Singer Big Nine Chunky.

MATERIALS

Spectrum Strata Aran.
7 [8, 8, 9, 9] × 100g balls in Pot Pourri (MC).
1 × 100g ball in Wine (C).
Pair of 5½ mm and 4 mm knitting needles.

GARMENT WEIGHT

Finished garment in first size weighs 705g.

The fibre content of this yarn is 80% Acrylic, 20% Wool. For further information about this yarn, please write to the following address: Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.

ABBREVIATIONS AND YARN THICKNESS

See last page.

Hand knitted collar: sl = slip; pssso = pass slipped stitch over.

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107] cm, 34 [36, 38, 40, 42] in.
Actual size 100 [105, 110, 115, 120] cm, 39½ [41¼, 43¼, 45¼, 47¼] in.

Length to shoulder 65.5 [65.5, 66.5, 66.5, 67.5] cm, 25¾ [25¾, 26¼, 26¼, 26½] in.

Sleeve seam 46 cm, 18 in.

Instructions are written for the first size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

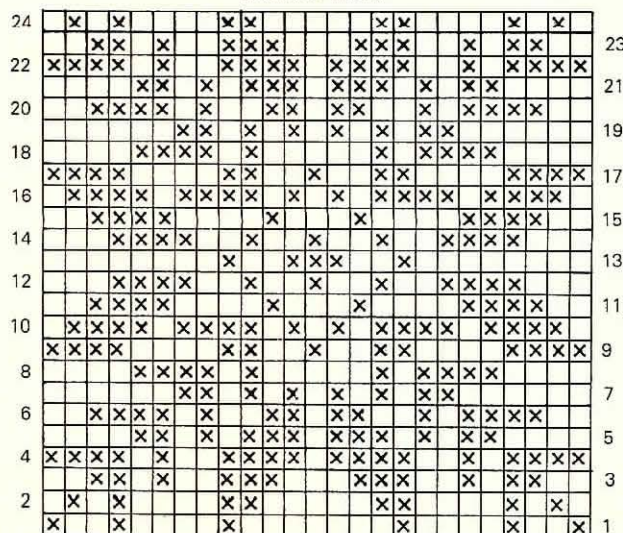
16 stitches and 22 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Always twist yarns together when changing colours in intarsia to prevent a hole forming.

INTARSIA CHART



Key

☒ = MC

☐ = C

COLLAR (MAKE 2 PIECES)

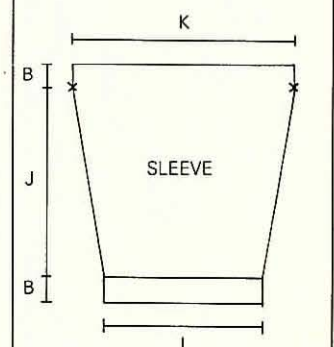
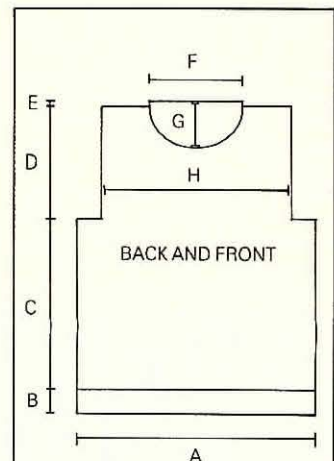
Using 5½ mm needles and C, cast on 126 sts. Work 2 rows in K1, P1 rib. Using MC, K 1 row. Work 19 rows in K1, P1 rib. Next Row: (Sl 1, K 2 tog, pssso, rib 15) 7 times. Work 7 rows in rib. Next Row: (Sl 1, K 2 tog, pssso, rib 13) 7 times. Using 4 mm needles, work 7 rows in rib. Next Row: (Sl 1, K 2 tog, pssso, rib 11) 7 times. 84 sts. Cont in rib until collar measures 27 cm, 10¾ in. Next Row: (Rib 2, K 2 tog) to end. 63 sts. Cast off in rib.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join shoulder seams. Set in sleeves sewing rows above markers to cast off sts at armholes. Join side and sleeve seams. Join side seams of collar. Sew collar into position, easing to fit.



A = 51 [53.5, 56, 58.5, 61] cm

B = 5 cm

C = 36.5 cm

D = 24 [24, 25, 25, 26] cm

E = 1 cm

F = 20 [21, 21, 22.5, 22.5] cm

G = 8 cm

H = 41 [43.5, 46, 48.5, 51] cm

I = 35 [36, 37.5, 38.5, 40] cm

J = 41 cm

K = 47.5 [47.5, 48.5, 48.5, 51] cm



MASTERCLASS

STARLIGHT AND SILVER, GLITTER AND GOLD DUST

Christmas lights and trees sparkling as the wind catches the branches – the old magic works every year. Now is the time to knit those charming small presents and decorations and to create your own Christmas magic.

Mary Dowse

Mostly very cheap and quick to knit, this year most of mine use something you'll have plenty of – empty cones! Usually it's quite a problem to know what to do with them, though they are often in demand for decorations at your local primary school, but between you and your knitting club friends there will be more than enough for everyone.

Cones tend to come in two shapes – some, either cardboard or plastic, with a pointed top and others with a gap of about one to one and a half inches at the top. You can use either but the latter are perhaps easier for my first idea – Christmas angels or other Christmas figures.

For each of these you will need one cone and a papier-mâché or other cheap ball for the head (papier-mâché balls are available at most craft shops). Stick the ball firmly to the top of the cone. If you want to hang the decoration up, first make a hole through the ball with a knitting needle or metal skewer. Then I like to spray the whole figure with gold or silver paint so that my added 'clothes' can be as delicate and fragile as I wish.

I then knit a piece of lace fabric just wide enough to stretch round the base of the cone and long enough to cover it. Sew this into a tube over the cone. Fix it firmly at the base with a few stitches or a spot of glue and pull it in round the 'neck' by winding a thread round it (you'll have a few small folds here). Paint the eyes and mouth on the 'face' and your angel is then ready for wings and halo. The easiest 'wings' are made of a rectangle of nylon net, tightly gathered in the centre to form two wings. Sew this to the back of your knitting.

As these are decorations and not toys, you can use glass or pearl-headed pins to make the halo, either pushing them right into the head like a wreath, or half-way in so that the halo stands

away from the head. You can add all sorts of decorations, 'jewels' round the neck, sequins on the wings, sequins stuck closely on the head to simulate a cap of curls or you can even make the wings from gold or silver 'leaf' sprays. If you know that small children are likely to handle the figures, avoid the pins and stuck on sequins and use scraps of tinsel for wreath or halo.

This idea can be used for all kinds of Christmas figures. You could make a complete Christmas stable scene with shepherds in 'homespun' knitting, angels, the three Kings in bejewelled lace, Mary in a blue robe and white veil and Joseph in brown or dark green. This could be very beautiful and perhaps even destined for your local church. If you haven't time to make all the figures yourself, a group from your knitting club might get together to make these as a shared gift.

Once you begin you'll discover all kinds of variations of your own. If you want to paint the heads in more natural colours do this before making the figures. Stick

the balls on knitting needles so that you can hold them easily while you're painting and then stand the knitting needles in a jar so that the heads can dry safely.

I also like to use cones as decorative holders for greenery and flowers. Holly, ivy, mistletoe, real flowers and gilded artificial or dried sprays all look lovely hung on a wall or suspended from ceilings or in windows. For this purpose I line the cone first with kitchen foil and then cover the outside with knitting, tying the point very firmly and finishing it with a tassel or small 'frill'. Then I knit a rouleau strip to attach to the sides of the cone so that it can be hung up. You can fill it to overflowing with dried or gilded flowers and leaves or put some damp oasis inside the cone and use fresh holly, ivy or mistletoe. It will all look so much nicer than bits of tied drying holly tucked into picture frames.

You can also make a lovely Christmas garland this way. Use a strip of knitting as long as you want for your finished garland, sewn as you go so that you have a covered cone, about six inches of knitting unsewn, another cone – as long as you want your garland to be. Fill each cone with holly or Christmas leaves and flowers and you have a wonderful garland to drape your staircase or hang on a wall. Try too one richly decorated cone filled to over-flowing with mistletoe as a change from the inevitable 'bunch'.

I have also been experimenting with more knitted 'jewellery'. I still make necklaces from strips of knitting with beads or marbles sewn in at intervals and they are still very popular, whether 'wooly' for sweaters or lurex for

evening wear; but I have recently been trying very simple macramé to knot several strips decoratively together and maybe add a few beads or jewels and the results can be quite spectacular. If you haven't tried macramé, there are lots of 'How to' books at your local library. You will probably become an addict and spend much time over the Christmas holiday on fringes for stoles and scarves as well! You don't really need to knit 'tubes' for your 'jewellery' as simple strips roll like anything! You could even cover a cone with macramé for a really exciting special flower holder.

Now for some small and very practical suggestions for last minute presents. For knitters, a cone covered with a simple shaped piece of knitting and given a hanger, can be hung near the machine as a pretty and extremely useful container for small tools and accessories. I've used an uncovered one on a piece of string for ages, but a decorative one would be much nicer.

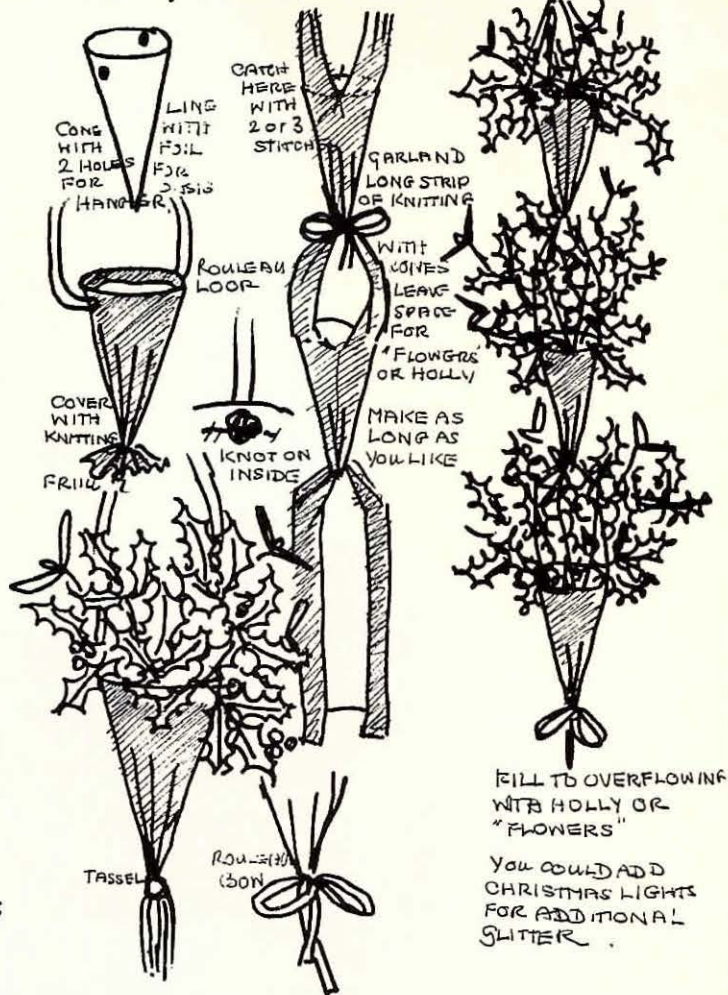
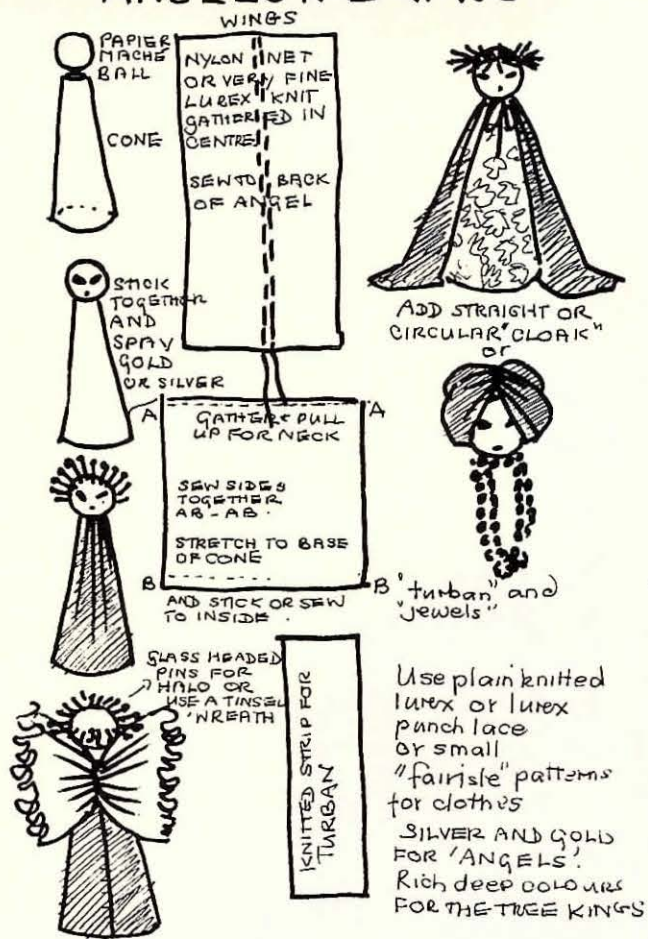
There is also one present very dear to the hearts of my family as we are terrible 'glove-losers' and can never find a pair to keep our hands warm. Fingerless mittens are an ideal solution as you can keep them on all the time even when shopping and paying at the checkout. They can be very elaborate, with a separate little piece for the base of each finger, but a very simple pair works just as well and takes only minutes to knit. All you need for each one is a piece of knitting beginning with a hem at the wrist, wide enough to go round the hand and long enough to reach easily to the base of the fingers. Make the seam with a hole for the thumb and sew together between the fingers. Decorate as much or as little as you like. It is quite amazing how warm these little covers are and you don't have to keep pulling them on and off, so they won't get lost! A pair of these, with a simple matching scarf in a lovely colour, makes a quick but most acceptable last minute present.

Have a wonderful Christmas.

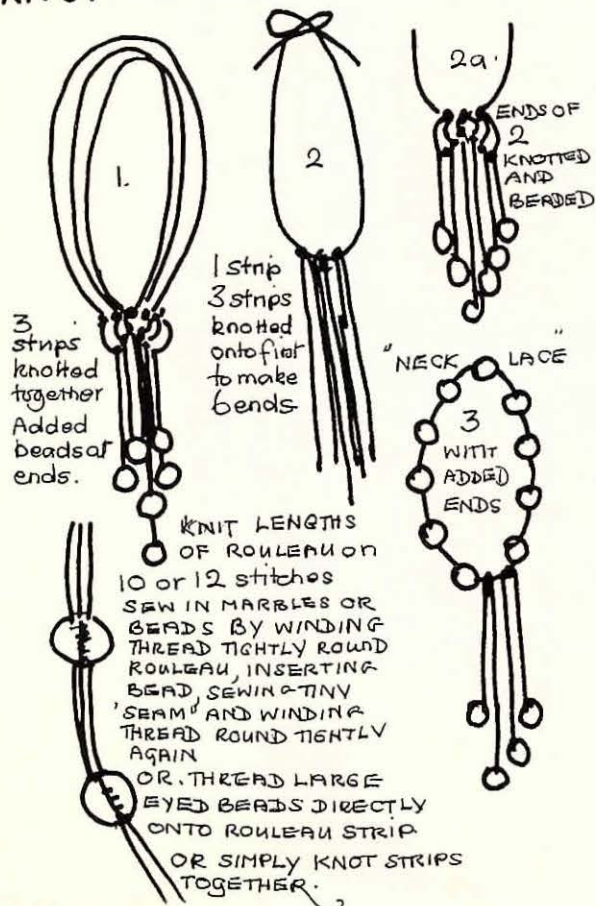


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4



4 SWEATER WITH SQUARE

PATTERN RATING

**** Recommended for experts.

MACHINES

This pattern is suitable for standard gauge machines with a ribber. If you don't have a ribber, work in mock rib as last page.

MATERIALS

Nina Miklin Bellini.

1 x 300 [300, 350, 350]g cone in Shade 50 (MC).

Nina Miklin Roma.

1 x 50g cone in Shade 92 (C).

These yarns are used double and can be supplied already wound double on one cone, if requested.

4 safety pins.

GARMENT WEIGHT

Finished garment in first size weighs 245g.

The fibre content of Bellini is 45% Alpaca, 38% Pure New Wool, 10% Kid Mohair, 7% PAM; Roma is 100% Pure Lambswool. For further information about this yarn, please write to the following address: Nina A. Miklin, 104 Biddulph Mansions, Elgin Avenue, Maida Vale, London W9 1HU.

ABBREVIATIONS AND YARN THICKNESS

See last page.

MEASUREMENTS

To fit bust 76-82 [87-92, 97-102, 107-112] cm, 30-32 [34-36, 38-40, 42-44] in.

Actual size 99 [104, 110, 116] cm, 39 [41, 43¼, 45¾] in.

Length to back shoulder 64 [67, 70.5, 74] cm, 25¼ [26½, 27¾, 29¼] in.

Sleeve seam 38.5 [40.5, 42.5, 44.5] cm, 15¼ [16, 16¾, 17½] in.

Instructions are written for the first size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

34 stitches and 52 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 4).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.

When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

Use two strands of MC or two strands of C together throughout.

HP. Using WY, K a few rows over rem 88 [88, 94, 94] sts and release from machine. Using nylon cord, K 38 [43, 45, 50] sts at left by hand taking Ns down to NWP. With carriage at right, push rem 38 [43, 45, 50] Ns at right from HP to UWP.

SECTION 1

Inc 1 st at left edge. 39 [44, 46, 51] sts. Reset RC to 78 [90, 96, 110]. Using MC, K 7 [0, 4, 0] rows. Inc 1 st (2 sts in) at right edge of next and every foll 30th row until there are 42 [47, 49, 54] sts. K 19 [28, 31, 34] rows. RC shows 165 [179, 192, 205]. Place marker at right edge.

SHAPE ARMHOLE

Dec 1 st (2 sts in) at right edge of next and every foll 3rd row until 26 [32, 33, 38] sts rem. K 1 [2, 1, 2] rows. RC shows 212 [224, 239, 253]. Dec 1 st at left edge. 25 [31, 32, 37] sts. Using WY, K a few

rows and release from machine.

SECTION 2

With carriage at left, unravel nylon cord over 38 [43, 45, 50] Ns at left bringing Ns back to WP. Finish to correspond with Section 1, reversing shapings by reading left for right and right for left.

SECTION 3

Push 88 [88, 94, 94] Ns to WP. With carriage at left [left, right, right] and P side facing, replace centre 88 [88, 94, 94] sts on to Ns. Unravel WY. Inc 2 sts at each edge. 92 [92, 98, 98] sts. Reset RC to 78 [90, 96, 110]. Using C, K 28 [28, 31, 31] rows. RC shows 106 [118, 127, 141]. Do not break yarn. Push 21 [21, 23, 23] Ns at left to HP. Using WY, K a few rows over rem 71 [71, 75, 75] sts and release from machine. With carriage at left, push rem 21 [21, 23, 23] Ns at left from HP to UWP. Inc 1 st at right edge. 22 [22, 24,

24] sts. Reset RC to 106 [118, 127, 141]. Using C, K 78 [78, 81, 81] rows. RC shows 184 [196, 208, 222]. Dec 1 st at right edge. 21 [21, 23, 23] sts. Using WY, K a few rows and release from machine.

SECTION 4

Push 50 [50, 52, 52] Ns to WP. With carriage at right and P side facing, replace centre 50 [50, 52, 52] sts on to Ns. Inc 2 sts at each end. 54 [54, 56, 56] sts. Reset RC to 106 [118, 127, 141]. Using MC, K 78 [78, 81, 81] rows. RC shows 184 [196, 208, 222]. Transfer 2 sts at each side on to safety pins. 50 [50, 52, 52] sts. Using WY, K a few rows and release from machine.

SECTION 5

Push Ns 26 to 46 [26 to 46, 27, to 49, 27 to 49] inclusive at right of centre 0 to WP. 21 [21, 23, 23] Ns. With carriage at right [right, left, left] and P side facing, replace rem 21 [21, 23, 23] sts at right on to Ns. Inc 1 st at left edge. 22 [22, 24, 24] sts. Reset RC to 106 [118, 127, 141]. Using C, K 78 [78, 81, 81] rows. RC shows 184 [196, 208, 222]. Dec 1 st at left edge. 21 [21, 23, 23] sts. Push 71 [71, 75, 75] adjacent Ns at left from NWP to WP. With P side facing, replace sections 3 and 4 on to empty Ns. 92 [92, 98, 98] sts. K 28 [28, 31, 31] rows. RC shows 212 [224, 239, 253]. Transfer 2 sts at each side on to safety pins. 88 [88, 94, 94] sts. Push 25 [31, 32, 37] adjacent Ns at each side from NWP to WP. With P side facing, replace sections 1 and 2 on to empty Ns. 138 [150, 158, 168] sts. Using MC, K 1 [0, 1, 0] row. Dec 1 st (2 sts in) at each end of next and every foll 3rd row until 126 [132, 138, 144] sts rem. K 42 [36, 35, 34] rows. RC shows 271 [285, 303, 321].

SHAPE NECK

Push 67 [70, 73, 76] Ns at right to HP and cont on rem sts for first side. K 2 rows. Push 4 Ns at right to HP, K 2 rows. Push 3 Ns at right to HP on next and foll alt row. K 1 row. Push 2 Ns at right to HP on next and foll alt row, K 1 row. Dec 1 st at neck edge on every alt row until 41 [44, 47, 50] sts rem. K 11 rows.

SHAPE SHOULDER

Push 5 [8, 2, 5] Ns at left to HP, K

BACK

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 79 [85, 90, 94] Ns at left and 79 [85, 89, 94] Ns at right of centre 0 to WP. 158 [170, 179, 188] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MC, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-3/MT-3, K 41 rows. Using MT/MT, K 1 row. Transfer sts for st st.

1st AND 4th SIZES

Inc 1 st at each end.

3rd SIZE

Inc 1 st at right edge.

ALL SIZES

160 [170, 180, 190] sts. Set RC at 000. Using MT, K 25 [30, 40, 50] rows *. Shape sides by inc 1 st (2 sts in) at each end of next and every foll 30th row until there are 170 [180, 190, 200] sts. K 19 [28, 31, 34] rows. RC shows 165 [179, 192, 205] and work measures 38.5 [41.5, 44, 46.5] cm, 15¼ [16½, 17¼, 18¼] in. Place marker at each end.

SHAPE ARMHOLES

Dec 1 st (2 sts in) at each end of next and every foll 3rd row until 126 [132, 138, 144] sts rem. K 69 [63, 62, 61] rows. RC shows 298 [312, 330, 348] and work measures 64 [67, 70.5, 74] cm, 25¼ [26½, 27¾, 29¼] in.

SHAPE SHOULDERS

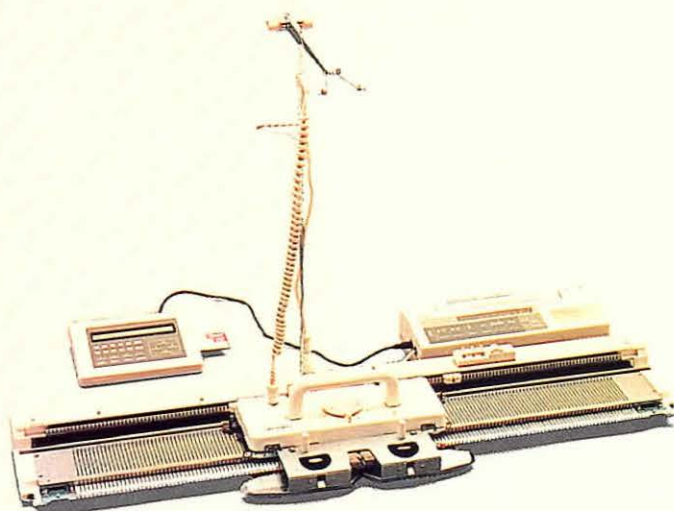
Push 5 [8, 2, 5] Ns at opposite end to carriage to HP on next 2 rows and 4 [4, 5, 5] Ns on foll 18 rows. Using WY, K a few rows over rem 44 Ns and release from machine. Push 41 [44, 47, 50] Ns at right from HP to UWP. Using MC, K 1 row. Using WY, K a few rows and release from machine.

FRONT

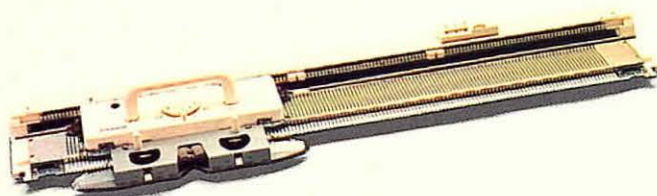
Work as for back to *. Shape sides by inc 1 st (2 sts in) at each end of next and foll 30th row. 164 [174, 184, 194] sts. K 22 [29, 25, 29] rows. RC shows 78 [90, 96, 110]. Do not break yarn. Push 38 [43, 45, 50] Ns at left and right to

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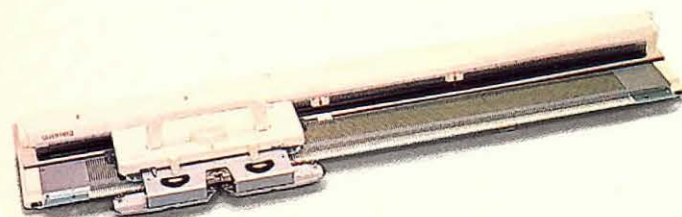
SK 890 *Chunky gauge*
Knits Mohair, Aran, Chunky



SK 860 *Double Knitting gauge*
Knits 4 ply, DK, Aran, Mohair



SK 840 *Standard gauge*
Knits 2 ply, 3 ply, 4 ply



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Knits 1 ply, 2 ply, 3 ply

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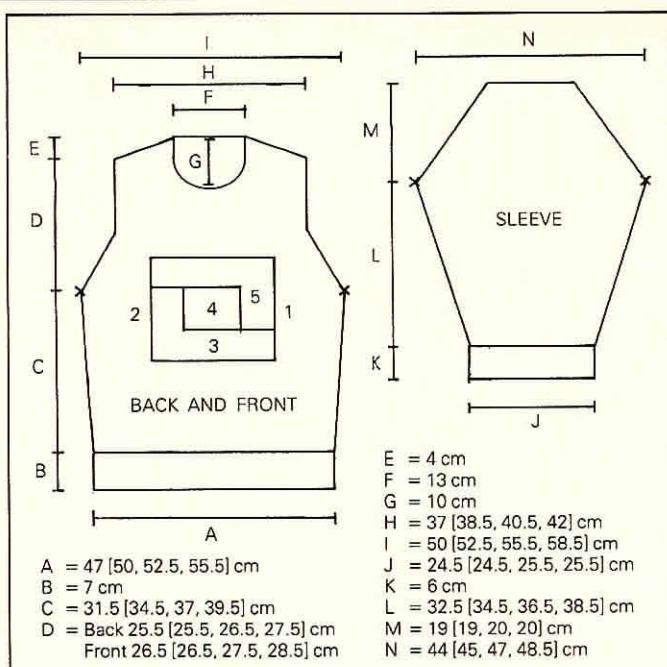
Send a 9"x12" stamped addressed envelope to:

Silver Knitting Machines Ltd., Unit 1, 10 Wandle Way, Willow Lane Trading Estate, Mitcham, Surrey CR4 4TE.

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 72 [72, 76, 76] Ns on each bed to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MC, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT—3/MT—3, K 33 rows. Using MT/MT, K 1 row. Using WY, K a few rows and release from machine. Push 84 [84, 88, 88] Ns to WP. Replace sts evenly on to Ns. Unravel WY. Set RC at 000. Using MT and MC, shape sides by inc 1 st at each end of every 5th row until there are 150 [154, 160, 166] sts. K 5 [5, 10, 5] rows. RC shows 170 [180, 190, 200] and work measures 38.5 [40.5, 42.5, 44.5] cm, 15¼ [16, 16¾, 17½] in. Place marker at each end.

SHAPE TOP

2nd, 3rd AND 4th SIZES ONLY



Dec 1 st (2 sts in) at each end of every row until [146, 150, 148] sts rem.

ALL SIZES

Dec 1 st (2 sts in) at each end of every alt row until 50 [50, 50, 52] sts rem. Cast off.

With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Using MT-1 and MC, K 1 row. Using MT+6-, K 1 row. Cast off with a latch tool.

TO JOIN RIGHT
SHOULDER

Push 41 [44, 47, 50] Ns to WP.

NECKBAND

Push 146 Ns to WP. Using MT and WY, cast on and K a few rows

ending with carriage at right.
Using MT→ and MC, K 3 rows.
Using MT←, K 3 rows. Using
MT→, K 3 rows. Using MT←, K
3 rows. Using MT→, K 3 rows.
Using MT←, K 3 rows. Using
MT→, K 3 rows. Using MT←,
K 3 rows. Using MT→, K 3 rows.
Using MT←, K 3 rows. Using
MT→, K 3 rows. Make a hem by
placing loops of first row worked
in MC on to corresponding Ns.
Unravel WY when work is
completed. Using MT→, K 1 row.
With P side facing, pick up sts
around neck edge and place on to
Ns. K 1 row. Using MT+6, K 1
row. Cast off.

TO JOIN LEFT
SHOULDER

Work as for right shoulder but read left for right.

PRESSING

Mattress stitch seams on front (picking up sts from safety pins). With wrong side facing, pin out all pieces to measurements given. Steam carefully following instructions on cone band.

MAKING UP

Set in sleeves. Join side, sleeve and neckband seams.

27

SINGER SPECIAL

SYSTEM 9000 SCREEN TO FABRIC RELATIONSHIP – Part 2

In Part 1, George discussed the stitch pattern options provided by the Singer 9000 program. He pointed out that a design could be drawn using one option and knitted using another. Now he tells us how.

George le Warré

Remember that once a design is either drawn on screen or recalled from the disk into the working memory, it will remain in the working memory as long as the controller remains switched on, or until you erase it from the screen with the ERASE DRAWING option from within the FUNCTION menu in the menu bar at the top of the design screen. By taking advantage of this facility, we can draw one pattern in a basic design option (such as Fair Isle as we have done) and then use it for many different types of knitting.

We can see this by now selecting Fancy Patterns from the TYPE OF KNITTING menu. Our pattern will return of course, as we did not erase it or switch off the controller. The design screen is slightly different. Look at the right side where the colour palette is displayed. Colour one remains in the large box above the palette bar, but colours two, four, six and eight are now all displayed as black. Figure 1.

This time, our pattern will be displayed with all that was originally designed in the second colour, transcribed to black on the screen. Figure 2.

When you now leave the design screen and select KNITTING from the main menu, the design will be sent from the controller to the machine as a fancy stitch, meaning slip, tuck or whatever. The actual way it is created will depend on the carriage setting. If you choose slip with the 0 key, then what was black on the design screen will be the slipped stitches. The background colour will select to knit normally. Should you choose tuck, then the background will again knit normally and the black areas will create the tucks.

Now from the main menu select Lace. The screen is the same as when selecting Fancy Patterns, with the design shown in black on the background colour. The difference will occur when you quit from the screen showing

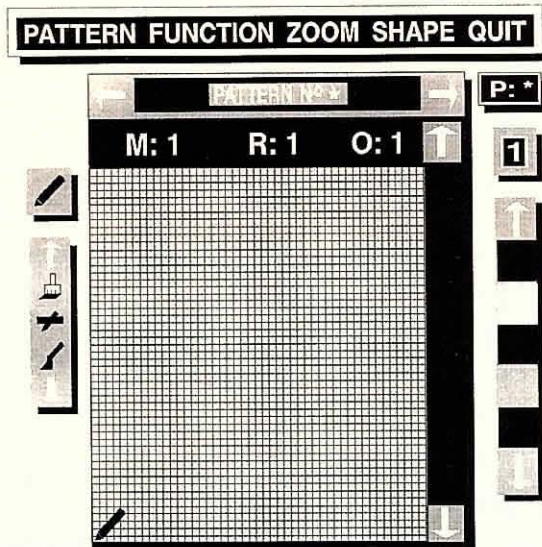


FIG 1

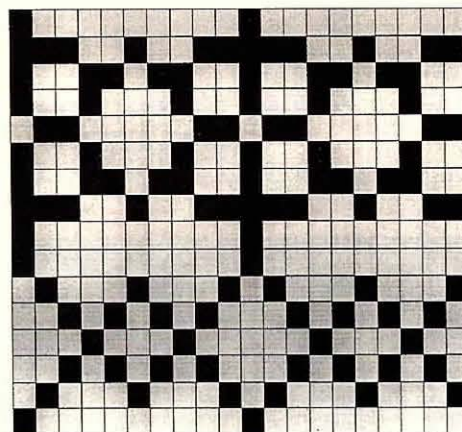


FIG 2

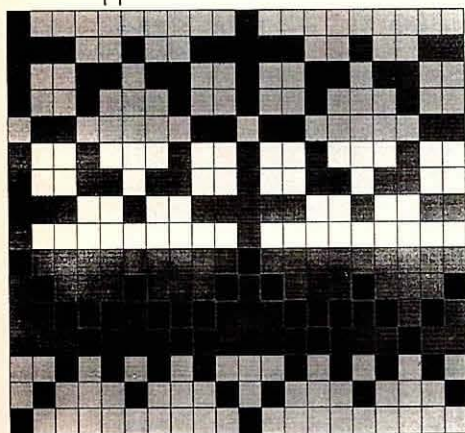


FIG 3

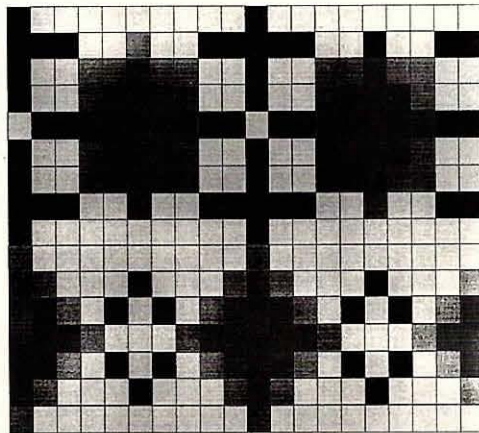


FIG 4

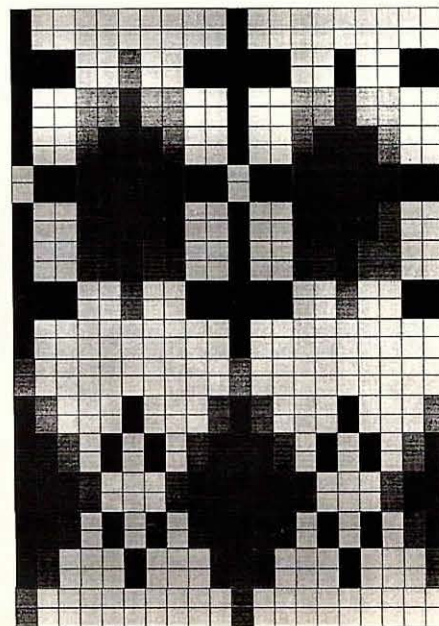


FIG 5

the pattern for lace and then select knitting. Now only the black areas on the design will select needles on the back bed of the machine. The background colour will be ignored completely, so that the lace pattern may be made using the garter/lace carriage or the transfer carriage, using any of the lace knitting techniques in the manual, or by dropping the stitches from the back bed after every two rows, to form release lace.

Now return to the main design screen by selecting the option Norwegian from the Design and Creation option.

Our pattern will be displayed as we originally designed it in the Fair Isle option, but we are about to make some changes. Fill in the design with other colours to make a new pattern as shown in Figure 3.

Notice that for this type of work, you must have the background colour covering THREE rows of squares at the start as shown, or any ODD number, three, five, seven, nine and so on. This is because we will commence knitting with the carriages at the right and be knitting the first row of background colour to the left. The design is read by the controller and transferred one row at a time for each colour, so we need this odd row to start.

All subsequent sections of colour for the background must be designed in multiples of two, but the last section, where the upper portion of the pattern will join the first section, must also be an odd number. This is in order that when the top and bottom of the pattern join, we are once again knitting in multiples of two.

Figure 4 shows a four-colour design made from our original design. It can of course be drawn in the Fair Isle option as is shown here. But after drawing and before knitting, you must quit then select 4-Colour design from the menu. When the pattern is displayed from within this option it will appear as shown in Figure 5.

Notice that the controller has automatically *doubled* every horizontal row of the design. This is because the way that these patterns are read is by knitting two rows of each colour, starting with colour one, then colour two, then colour three before moving on to the next line of the double length pattern.

The 3-Colour pattern option operates in much the same way except that it knits colour one, colour two, colour three and colour four before moving on to the next pattern line.

Norwegian, three-colour and four-colour designs all make use of the colour changer, but if you do not have this accessory they are still possible if you use the jacquard claw that comes with the machine. This is by no means as quick and easy as using the colour changer, but at least the designs are a possibility.

SPOTLIGHT

KNITTING IN ROMANIA

"We can all do more than we have done and not be a whit the worse.

It was never loving that emptied the heart, nor giving that emptied the purse."

"Of all the things I was taught at school, this sticks in my mind more than anything," said Christine Cooper when she wrote to tell us of her reaction to an article in *MKM*. That was last spring when we published a newsletter from Christine Morey telling of her adventures in Romania. Her very personal 'aid programme' has been to take knitting machines, yarn and teaching skills to provide a means of earning a living for people trapped by the present poverty of their country. Christine's campaign has had enormous impact and we are proud that our report of it has had some impact too.

As you read this article, Christine is due to be in Romania again. When she told us about this visit, she hoped it would be centred around a seminar, funded by the Romanian government, at which tutors would be trained to teach machine knitting to young people whose chances of employment near their own homes were otherwise remote. With her determination, we feel sure this hope will be realised but, meanwhile, here are some highlights from her summer newsletter to bring you up to date with this amazing story.

"My fourth visit to Romania, in June, took me on a return visit to Brasov and then to Siret, within walking distance of the Russian border.

It was good to walk into the girls' orphanage at Codlea and see about 30 of them happily at their machines under instruction from a tutor I had taught last year. Before, they had produced some good samples but this time they were able to show me some fine quality knitwear including knitted underwear.

There are three exciting new ventures under way here. Firstly, Ilie Peter, the director of the orphanage, plans to find room in his house for a machine knitting school for about ten handicapped people at a time. Then my friend and interpreter, Diana, hopes to do something similar at her home in Brasov. Those pupils who cannot afford a machine will be able to rent one and Diana will teach them how to produce

knitwear for their families and for sale. The third opportunity is offered by Cristina, a Brasov businesswoman with her own workshop and retail shop. Her scheme is to teach machine knitting to a number of people, including some handicapped, who will then be able to sell their garments in her shop.

Statistics can be merely cold facts but these represent the great generosity and warmth of the machine knitting fraternity in the UK. I've actually received 126 machines – 102 of which are in Romania and the others in transit or waiting to go – and 118 large bin bags of wool as well as a large consignment from Bramwell's. Thanks too to T.N.T., the national transport firm and *Machine Knitting News* and *Machine Knitting Monthly* for carrying my 'Romania' advert. Whilst we cannot change the world, we should not lose sight of the fact that we can change someone's world. In Brasov, 90 people are now knitting regularly, with more to follow through the three schools mentioned above.

Do you remember the Anneka Rice challenge when she and her team transformed an orphanage in Siret, North East Romania? I took the seven hour road journey to Siret with my friend Diana. I find it difficult to put what I saw into words. Perhaps it's sufficient to say that Diana, herself a Romanian, was deeply shocked and did not realise that children were living in such awful conditions in her own country. There are over 500 children living in the orphanage with ages ranging from three to twenty plus, many suffering from mental or physical illness. It was only possible for us to teach four girls and five teachers. The girls were very bright with one nine-year-old working on her machine from six in the morning to six at night – so we did manage to make some progress. I would describe our time in Siret as being able to see just a few rays of light in a very dark week. Thank you for making all this possible."

We all have the utmost admiration for Christine's work but what of Christine Cooper and

her letter? Well, this Christine is from Haslington Machine Knitting Club and when she read about the plight of the Romanians she resolved to do something about it – but what? This was decided by a phone call from Sue Hunt, organiser of a charity run at daughter Sally's school, Sandbach High. Sue just happened to mention that she had been to an orphanage in Brasov and Christine realised it was the same one that Christine Morey had written about.

Sue said a lorry from the area would be going to Brasov and without stopping to think, Christine asked if she would like to take some wool. Of course the answer was yes so Christine asked her local paper, *The Guardian*, to print an urgent plea for wool. With the help of Haslington and Sandbach Knitting Clubs it took just ten days to fill 18 large bin liners and two machines were donated as well.

Christine is continuing her collection and asks us to tell all knitters in the Crewe/Stoke-on-Trent area that two wool shops near you have offered to collect full or part cones in good, clean condition. So, as Christine Cooper says, "... have a spring clean, go back to your March 1992 issue, read the article on page 39 and see if you can help these people help themselves."

If you would like to help, the shops to contact are:

RUBY'S SEWING/KNITTING MACHINES

38 Kingsway, Stoke-on-Trent
Tel: 0782 45832

or
R. G. & B. LLOYD
The Wool Shop,
13 West Street, Crewe
Tel: 0270 212559

Christine Cooper can be contacted at:
HASLINGTON MACHINE KNITTING CLUB
6 Bradeley Road
Haslington, Crewe
Cheshire CW1 1PW

To contact Christine Morey direct, please write to her at:
25a Cliff Road
Paignton, Devon TQ4 6DH
Tel: 0803 555759

LATCH ON

DESIGN

Could you be a designer? I know I couldn't, I haven't got an original idea in my head. Having said that, I rarely, if ever, follow a written pattern line by line.

Joan Lafferty

All my garments are knitted using that excellent attachment, the charting device – Knit Leader, Knit Radar/contour, knit copy, knit tracer or knit driver. So, having drawn out my basic shapes, I can fill them with whatever takes my fancy, or possibly the fancy of a customer. A lady I knew many years ago designed knitted suits and so on at the drop of a hat. "My mind is buzzing with ideas, I can't get them knitted fast enough" she told me. My mind does not buzz that way. Words, yes, knitting designs, no.

Another designer, this time a man, told me there is no such thing as a really new design, only a bit taken from here and something else added from there. Now we are getting rather more into my line of territory.

I have had a Brother 850 (and latterly 850i) since they first appeared in this country. So obviously I have the "Stitch World" book with pictures of all the patterns that are built into this machine. Just lately I have made a conscious effort to really look at the book. Of course I have looked at it in the past, many, many times. This time I studied it in good sunlight, because some of the colours are so dim or so dark that one can hardly see what the pattern is all about. In spite of all my previous "looks" I found one or two that I cannot remember seeing before! So this has been my first step towards designing something different.

For a start I decided to work from number one. This is a Fair Isle pattern in blocks of two colours. Having a "purge" on the cones in my cupboard I used an acrylic "angora" type of yarn for the background (putting a strand of sewing cotton with the yarn for the welts). I also had odd ends of three cones of that random yarn that was so popular a number of years ago. With a little juggling I managed to get each section of the garment starting with lilac, shading to blue then to a yellowish pink. At the end of the day I thought it looked very attractive, but whether it will catch the eye of a customer when I display it on the craft stall is

another matter.

This brings me to another point when it comes to designing. I have very little idea of how to blend colours. I blame my mother for this. Although she was an accomplished water colour artist, she had no dress sense at all. I well remember going with her to buy a new hat (we all wore hats in my young days). She said something like "I've got brown shoes, and a blue coat, so I think I'll have a red hat". Is it any wonder I have no colour sense?

Again using *Stitch World* I have had some success with patterns in tuck stitch, with certain needles out of work. (Numbers 284 and 288 are a couple.) These have made very nice baby coats in white and one of them has actually sold! Because they are white I had no occasion to exercise any choice of colours, but I can scarcely knit everything in white.

The colours of garments printed in books and magazines probably influence whether we like the garment or not. I can't stand pink, so any jumper knitted in pink is rapidly passed over, so far as I am concerned. I'm sure I'm not alone in this sort of discrimination. If only one stopped to look at the shape of the garment and the stitch used, it might well be just what we have been looking for!

So if we alter the colour are we designing our own garment? Hardly! But if we alter the length of the sleeves and the shape of the neck we are getting a bit nearer to our own design. This reminds me of the story about the old lady who boasted she had been wearing the same pair of stockings for twenty years – one year she knitted new feet on them and the next new legs!

There are courses on design advertised from time to time. I once attended one such two day course with the idea that I would be able to find out what makes a designer "tick". The first morning we spent weaving with every other needle, laying the wool across by hand! This put me off right away, because we were using punchcard machines, so nothing would have been easier

than to slip in Card 1 and go ahead with our weaving without any trouble. In the afternoon we had to draw a design. Unlike my mother I cannot draw anything but the curtains, so I was bottom of the class at this.

The second day we had to knit our design. At the teacher's suggestion I then found myself colouring some swing tickets that happened to be in my knitting bag and attaching these to a very poor piece of knitting. I recognised it as an apple tree, but no one else did. Even had it been the best apple tree anyone could knit I cannot see that I would hang swing tickets on it (so badly coloured with felt tip pen that the Infant's class would be ashamed of the work!). In all fairness I saw some beautiful work from other members of the class, so obviously there was some virtue in the course, but not for me.

I have, however, experienced "design" from the other side, as it were. I was working for a yarn firm who had just gone into the marketing of coned yarns – unfortunately they did not stay the course. The system started with a designer who drew the garment, noting details of trimming, colour and suchlike. Then a pattern writer created a "workable" pattern from the drawing. Finally I came in as a "check" knitter, making the garment to the written instructions to see that there were no errors in them. I was not very keen on this bit, because I could immediately see where the pattern could have been better written.

Remember this was many years ago, so the magazine in question was a general craft magazine, not one especially written for machine knitting – those were very thin on the ground at that time, in fact there was only one in this country. The magazine had the final say on the format of the finished pattern, so I found myself having to pass over things like "Take off on a hand knitting needle" when I knew full well that it would be much easier to "take off on waste yarn". Of course, all magazines have their own format, which makes life

much easier for the knitter who uses their patterns regularly, because she gets to know exactly how it will be laid out. However, there is no mention of hand knitting needles these days!

Although I did not entirely enjoy my time as a "check" knitter, I learned one valuable lesson. For the first "garment" I was issued with four different colours and instructed to knit four-inch stripes in two plain, two purl rib to make a scarf. I soon found that different dye lots knitted to different sizes, so that stripes in the dark colours needed four rows less than the lighter ones to make my four inches. (There were no charting devices at that time – neither were we expected to "think" in centimetres!)

I have just knitted a jumper for my daughter, who has an "eye" for fashionable and unusual garments. She chose one from the Rowan/Brother Designer book. Since I was working from this book I read the introduction more carefully than I had done previously. This states categorically "... design is not something that is added as an afterthought", which just confirms to me in my opinion that I am no designer!

So can design be taught? I suspect any successful teaching is only improving on a natural bent. Since I have no such talent, I am going to concentrate on what is easiest for me. I know a fair amount about how the machine works and I have made myself slow up when it comes to finishing off (I have to be very careful to inspect all seams, knowing my friend's beady eye will be on the work!).

Now it is back to "Stitch World" and since I have no original ideas I am practising adapting the built-in patterns. The diagrams in the back of the book are being "peppered" with little boxes cutting sections out of the overall pattern, while the margins are getting filled with the co-ordinates to instruct the machine. So maybe I am adding things on as "an afterthought", but, if I can't be a designer, I am trying to be a good technician.

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ADULT VERSION

BACK

Push 51 [55, 61] Ns at left and 50 [55, 61] Ns at right of centre 0 to WP. 101 [110, 122] Ns. * Using MT and WY, cast on and K a few rows ending with carriage at right. Drop every 3rd st and push empty Ns to NWP. Set RC at 000. Using MT-2 and MC, K 3 rows. Pick up sinker loops between each pair of sts on first row and place on to one N of each pair. Push empty Ns to WP. Using MT-2, K 23 rows. Drop every 3rd st down to WY. Insert latch tool under first row, skip 2 bars and hook next bar to form a st. Cont to pick up as for ribbing *.

1st SIZE

Inc 1 st at right edge.

2nd SIZE

Inc 1 st at each end.

ALL SIZES

102 [112, 122] sts **. Set RC at 000. Using MT, K 110 [116, 122] rows.

BACK OPENING

Using nylon cord, K 51 [56, 61] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 25 rows.

SHAPE SHOULDER

Push 5 [7, 7] Ns at right to HP, K 2 rows. Push 5 [6, 7] Ns at right to HP, K 1 row.

SHAPE NECK

Push 7 [8, 9] Ns at left to HP, K 1 row. Push 6 [6, 7] Ns at right to HP, K 1 row. Push 4 [5, 5] Ns at left to HP, K 1 row. Push 6 [6, 7] Ns at right to HP, K 1 row. Push 3 [3, 4] Ns at left to HP, K 1 row. Push 6 Ns at right to HP, K 1 row. Push 3 Ns at left to HP, K 1 row. Push Ns at right from HP to UWP, K 1 row. Cast off. Push Ns at left from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, unravel nylon cord over rem Ns bringing Ns back to WP. Finish to correspond with first side, reversing shapings by reading left for right and right for left.

FRONT

Work as for back to **. Set RC at 000. Using MT, cont in vertical lace patt 1 over Ns 16 and 17 [18 and 19, 20 and 21] at left and right of centre 0 throughout and, AT THE SAME TIME, working motif A over Ns 28 to 42 [32 to 46, 35 to 49] inclusive at left of centre 0, K 4 rows. Working motif B over Ns 21 to 46 [24 to 49, 28 to 53] inclusive at right of centre 0, K 40 rows. Cont in MC only, K 2 [2, 4] rows. RC shows 46 [46, 48]. * Transfer alt sts to adjacent Ns across the row in same direction as vertical lace patt. Leave empty Ns in WP *. K 2 rows. Rep from * to *. RC shows 48 [48, 50]. K 2 rows. Working motif C over 12 Ns at left and 11 Ns at right of centre 0, K 42 rows. Cont in MC only, K 2 rows. RC shows 94 [94, 96]. Rep from * to *. K 2 rows. Rep from * to *. RC shows 96 [96, 98]. K 2 [4, 4] rows. Working motif D over Ns 20 to 49 [23 to 52, 27 to 56]

5 CHRISTMAS SWEATERS

PATTERN RATING

**** Recommended for experts.

MACHINES

This pattern is suitable for double knitting machines with intarsia facility.

MATERIALS

Sunbeam Pure New Wool DK.

ADULT

10 [11, 13] × 50g balls in Black (MC).

4 × 50g balls in White (A).

2 × 50g balls in Bottle (B).

1 × 50g ball in Red (C), Gold (D) and Royal (E).

CHILD

5 [6, 7] × 50g balls in Black (MC).

4 × 50g balls in White (A).

2 × 50g balls in Bottle (B).

1 × 50g ball in Red (C), Gold (D) and Royal (E).

BOTH VERSIONS

Hook and eye.

Jones Tones fabric paints and sequins for decoration.

GARMENT WEIGHT

ADULT: Finished garment in second size weighs 530g.

CHILD: Finished garment in first size weighs 235g.

The fibre content of this yarn is 100% Pure New Wool, machine washable. For further information about this yarn, please write to the following address: Wool Fashion Bureau, P.O. Box 16, Westgate Common Mill, Alverthorpe Road, Wakefield WF2 9NR.

If you have difficulty locating Jones Tones paints, please write to F. W. Bramwell, Unit 5, Metcalf Drive, Altham Lane, Accrington BB5 5TU.

ABBREVIATIONS AND YARN THICKNESS

See last page.

MEASUREMENTS

ADULT

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.

Actual size 95 [104, 114] cm, 37½ [41, 45] in.

Length to shoulder 56 [58.5, 60.5] cm, 22 [23, 23¾] in.

Sleeve seam 48 [50, 53] cm, 19 [19¾, 21] in.

CHILD

To fit chest 61 [66-71, 76] cm, 23 [26-28, 30] in.

Actual size 68 [76, 83] cm, 26¾ [30, 32¾] in.

Length to shoulder 39.5 [43.5, 47] cm, 15½ [17¼, 18½] in.

Sleeve seam 30.5 [33.5, 36] cm, 12 [13¼, 14¼] in.

Instructions are written for the first size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

21 stitches and 27 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 4).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment. When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming. Always twist yarns together when changing colours in intarsia to prevent a hole forming. On completion of each motif, cont in MC only.

CHAIN STITCH CAST ON

Using WY, cast on and K a few rows ending with carriage at right. Push Ns to HP. Using a latch tool and A, make a loop and place loop behind latch. With yarn at left of first N, bring latch tool up between first and second Ns at left and hook yarn over first N. Pull through loop. Rep along all Ns. Place loop from latch tool on last N. Push Ns to UWP.

inclusive at right of centre 0, K 5 rows. Working motif E over Ns 23 to 47 [27 to 51, 30 to 54] inclusive at left of centre 0, K 15 [19, 23] rows. RC shows 118 [124, 130].

SHAPE NECK

Push 55 [61, 67] Ns at left to HP and cont on rem sts for first side. K 2 rows. Push 3 [4, 5] Ns at left to HP, K 2 rows. Push 3 Ns at left to HP, K 2 rows. Push 2 Ns at left to HP, K 2 rows. Push 1 N at left to HP on next and every foll alt row until 34 [37, 40] sts rem.

SHAPE SHOULDER

Push 5 [7, 7] Ns at right to HP, K 2 rows. Push 5 [6, 7] Ns at right to HP, K 2 rows. Push 6 [6, 7] Ns at right to HP on next and foll alt row, K 1 row. Push 6 Ns at right to HP, K 2 rows. Push Ns at right from HP to UWP, K 1 row. Cast off. With carriage at left, push 47 [51, 55] Ns at left from HP to UWP. Finish to correspond with first side reversing shapings by reading left for right and right for left. Push rem 34 [38, 42] Ns from HP to UWP. Using WY, K a few rows and release from machine.

SLEEVES

Push 50 [56, 56] Ns at centre to WP. Work as for back from * to *.

1st AND 3rd SIZES

Inc 1 st at each end.

ALL SIZES

52 [56, 58] sts. Set RC at 000. Using MT, K 1 [3, 1] rows. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 62 [66, 70] sts. RC shows 18 [20, 22]. Cont in lace patt 2, K 3 rows. Cont in st st. Inc 1 st at each end of next and every foll 4th row until there are 104 [110, 116] sts. K 12 [12, 14] rows. RC shows 114 [120, 128] and work measures 48 [50, 53] cm, 19 [19¾, 21] in. Cast off.

COLLAR (KNIT 2 PIECES)

Push 108 [120, 138] Ns at centre to WP. Cast on using chain st method. Set RC at 000. Using MT, K 1 row. Cont in lace patt 3, K 15 rows. Cont in st st. K 2 rows. RC shows 18. Using WY, K a few rows and release from machine.

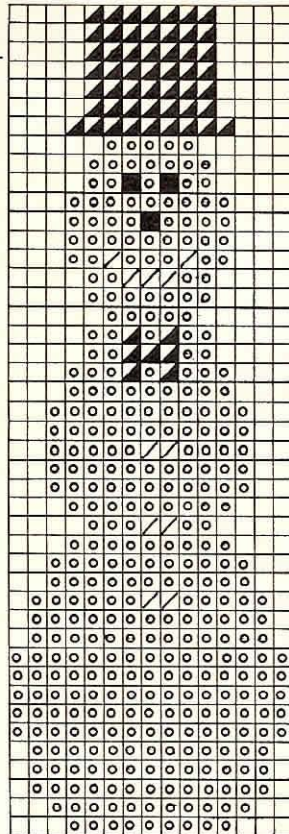
NECK EDGING

Join shoulder and centre front seam in collar.

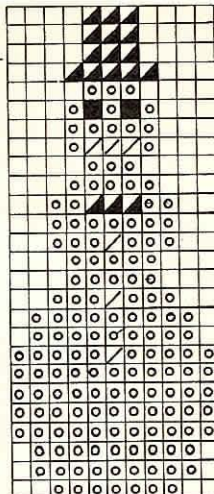
FIRST PART

Push 36 [40, 46] Ns to WP. With carriage at right and P side of collar facing, replace 108 [120, 138] sts from right half on to Ns, placing 3 sts tog on to each N. With P side facing, pick up 36 [40, 46] sts along half of neck edge from centre back to centre front and place on to same Ns. Inc 1 st at centre front. 37 [41, 47] sts. Using MC, K 1 row from left to right by hand. Set RC at 000. Using MT, K 5 rows. Using WY, K a few rows and release from machine.





MOTIF A (ADULT)



MOTIF A (CHILD)

Key:

□ = MC (background)

■ = MC

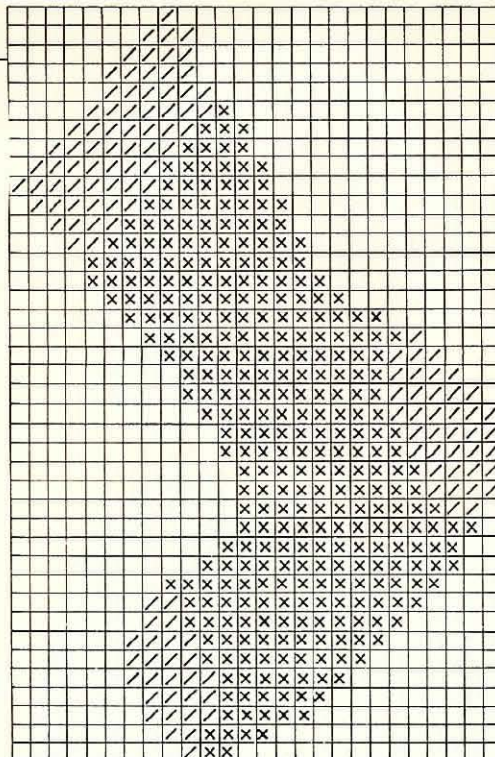
□ = A

□ = B

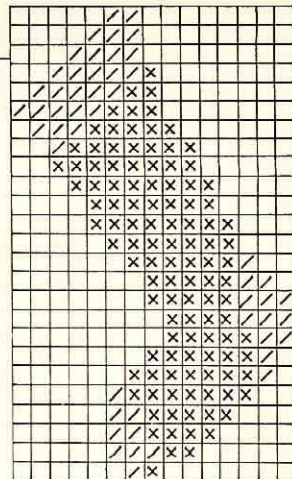
□ = C

□ = D

▲ = E



MOTIF B (ADULT)



MOTIF B (CHILD)

SECOND PART

Work as for first part reading left for right and right for left.

BACK EDGING

Join centre front seam in neck edging. Fold neck edging in half to inside and catch down loops. Push 44 Ns to WP. With P side facing, pick up sts along both edges of back opening. Set RC at 000. Using MT and MC, K 6 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instruction on ball band.

MAKING UP

Set in sleeves matching centre to shoulder seams. Join side and sleeve seams. Fold back edging in half to inside and catch down loops. Sew hook and eye at top of back opening. Decorate motifs with Jones Tones paints and sequins.

CHILD'S VERSION**BACK**

Push 37 [40, 45] Ns at left and 37 [40, 44] Ns at right of centre 0 to WP. 74 [80, 89] Ns. * Using MT and WY, cast on and K a few rows ending with carriage at right. Drop every 3rd st and push empty Ns to NWP. Set RC at 000. Using MT-2 and MC, K 3 rows. Pick up sinker loops between each pair of sts on first row and place on to one N of each pair. Push empty Ns to WP. Using MT-2, K 19

rows. Drop every 3rd st down to WY. Insert latch tool under first row, skip 2 bars and hook next bar to form st. Cont to pick up as for ribbing *.

2nd SIZE

Inc 1 st at each end.

3rd SIZE

Inc 1 st at right edge.

ALL SIZES

74 [82, 90] sts **. Set RC at 000. Using MT, K 70 [80, 90] rows.

BACK OPENING

Using nylon cord, K 37 [41, 45] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 20 rows.

SHAPE NECK

Push 7 [8, 9] Ns at left to HP, K 2 rows. Push 6 [7, 8] Ns at left to HP, K 2 rows. Cast off rem 24 [26, 28] sts. Push Ns at left from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, unravel nylon cord over rem Ns bringing Ns back to WP. Finish to correspond with first side, reversing shapings by reading right for left.

FRONT

Work as for back to **. Set RC at 000. Using MT, cont in vertical lace patt 1 over Ns 12 and 13 [14 and 15, 16 and 17] at left and right of centre 0 throughout and, AT THE SAME TIME, working motif A over Ns 20 to 30 [23 to 33, 26 to 36] inclusive at left of centre 0, K 2 rows. Working motif B over Ns 19 to 33 [22 to 36, 25 to 39] inclusive at right of centre 0, K 25 rows. Cont in MC only, K 1 [3, 5] rows. RC shows 28 [30, 32]. * Transfer alt sts to adjacent Ns across the row in same direction as vertical lace patt. Leave empty Ns in WP *. K 2 rows. Rep from * to *. RC shows 30 [32, 34]. K 2 [2, 4] rows. Working motif C over 9 Ns at left and 8 Ns at right of centre 0, K 26 rows. Cont in MC only, K 2 [4, 4]

rows. RC shows 60 [64, 68]. Rep from * to *. K 2 rows. Rep from * to *. RC shows 62 [66, 70]. K 3 rows. Working motif D over Ns 15 to 36 [18 to 39, 21 to 42] inclusive at right of centre 0, K 1 row. Working motif E over Ns 17 to 30 [20 to 33, 23 to 36] inclusive at left of centre 0, K 10 [16, 22] rows. RC shows 76 [86, 96].

SHAPE NECK

Push 40 [46, 52] Ns at left to HP and cont on rem sts for first side. K 2 rows. Push 3 Ns at left to HP, K 2 rows. Push 2 Ns at left to HP, K 2 rows. Push 1 N at left to HP on next and foll 4 alt rows, K 3 rows. Cast off rem 24 [26, 28] sts. With carriage at left, push 34 [36, 38] Ns at left from HP to UWP. Finish to correspond with first side, reversing shapings by reading right for left. Push rem 26 [30, 34] Ns from HP to UWP. Using WY, K a few rows and release from machine.

SLEEVES

Push 22 [24, 25] Ns at left and 22 [23, 25] Ns at right of centre 0 to WP. 44 [47, 50] Ns. Work as for back from * to *.

2nd SIZE

Inc 1 st at right edge.

ALL SIZES

44 [48, 50] sts. Set RC at 000. K 0 [2, 4] rows. Shape sides by inc 1 st at each end of next and every foll 5th row until there are 50 [54, 56] sts. K 1 row. RC shows 12 [14, 16]. Cont in lace patt 2, K 3 rows. Cont in st st. Inc 1 st at each end of next and every foll 5th row until there are 72 [78, 82] sts. K 4 [5, 4] rows. RC shows 70 [78, 84] and work measures 30.5 [33.5, 36] cm, 12 [13¼, 14¼] in. Cast off.

COLLAR (KNIT 2 PIECES)

Push 96 [108, 120] Ns at centre to WP. Cast on using chain st method. Set RC at 000. Using MT, K 1 row. Cont in lace patt 3, K 9 rows. Cont in st st. K 2 rows. RC shows 12. Using WY, K a few rows and release from machine.

NECK EDGING

Join shoulder and centre front seam in collar.

FIRST PART

Push 32 [36, 40] Ns to WP. With carriage at right and P side of collar facing, replace 96 [108, 120] sts from right half on to Ns, placing 3 sts tog on to each N. With P side facing, pick up 32 [36, 40] sts along half of neck edge from centre back to centre front and place on to same Ns. Inc 1 st at centre front. 33 [37, 41] sts. Using MC, K 1 row from left to right by hand. Set RC at 000. Using MT, K 5 rows. Using WY, K a few rows and release from machine.

SECOND PART

Work as for first part reading left for right and right for left.

BACK EDGING

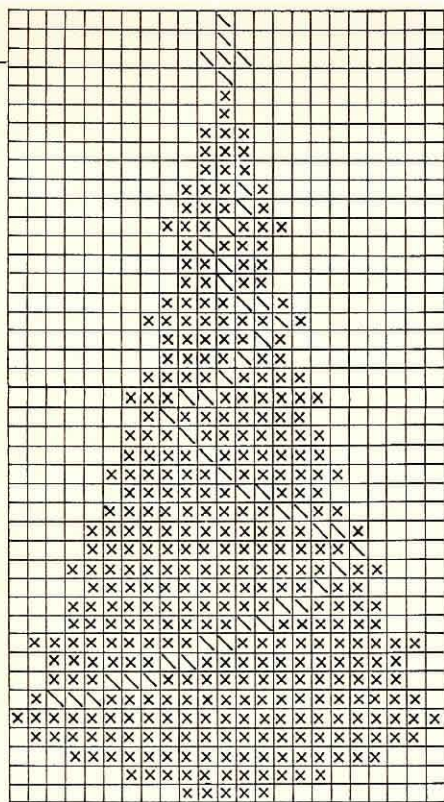
Join centre front seam in neck edging. Fold neck edging in half to inside and catch down loops. Push 34 Ns to WP. With P side facing, pick up sts along both edges of back opening. Set RC at 000. Using MT and MC, K 6 rows. Using WY, K a few rows and release from machine.

PRESSING

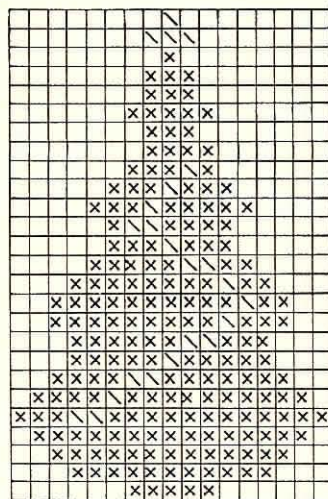
Work as for adult version.

MAKING UP

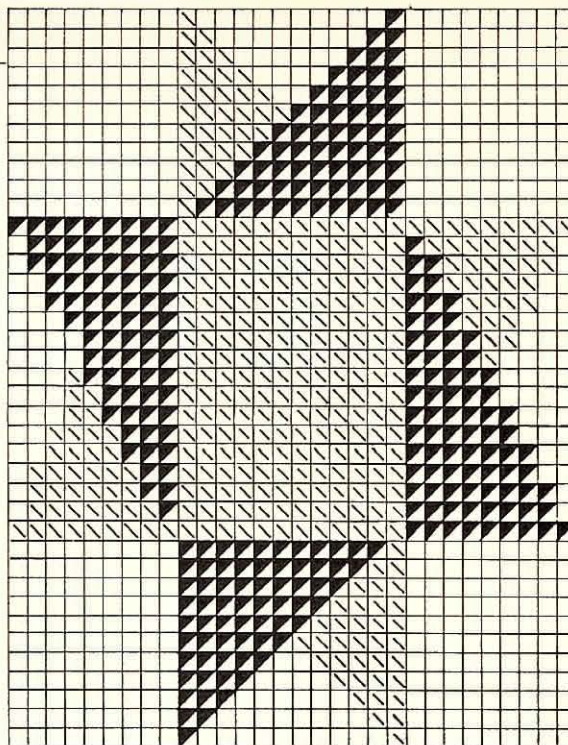
Work as for adult version.



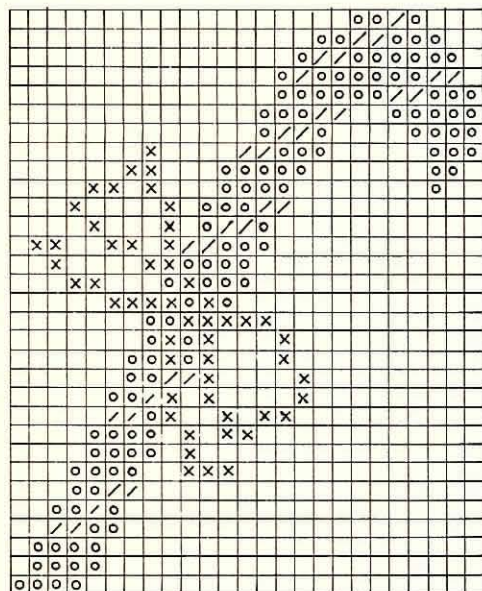
MOTIF C (ADULT)



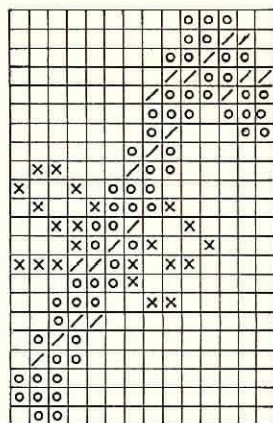
MOTIF C (CHILD)



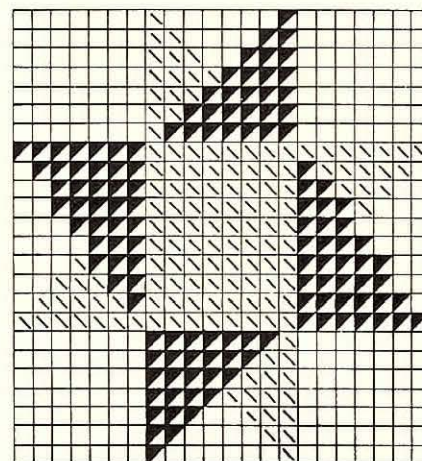
MOTIF D (ADULT)



MOTIF E (ADULT)



MOTIF E (CHILD)



MOTIF D (CHILD)

VERTICAL LACE PATT 1



LACE PATT 2

Rep



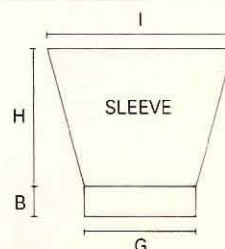
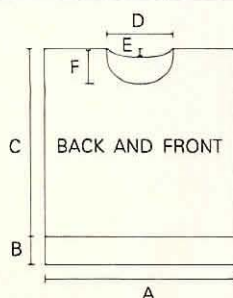
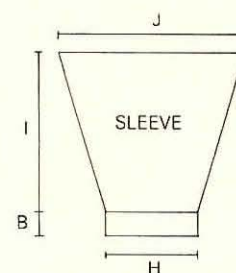
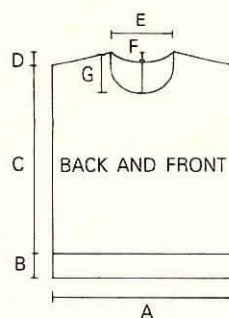
LACE PATT 3

Rep

- = Transfer st to adjacent N at right (leave empty N in WP)
- = Transfer st to adjacent N at left (leave empty N in WP)

ADULT

- A = 48.5 [53, 58] cm
- B = 6 cm
- C = 50 [52.5, 54.5] cm
- D = 3.5 cm
- E = 16 [18, 20] cm
- F = 3 cm
- G = 10 cm
- H = 24.5 [26.5, 27.5] cm
- I = 42 [44, 47] cm
- J = 49.5 [52, 55] cm



CHILD

- A = 35 [39, 42.5] cm
- B = 5 cm
- C = 34.5 [38.5, 42] cm
- D = 12 [14, 16] cm
- E = 1.5 cm
- F = 6.5 cm
- G = 20.5 [22.5, 23.5] cm
- H = 25.5 [28.5, 31] cm
- I = 34 [37, 39] cm

TRANSFORM YOUR IMAGE £1,000 WORTH

TO BE WON FROM

Fashion Extra offers a collection of glamorous, feminine lingerie. You need curves to make the most of gently supportive body shapers, bras and camisoles.

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The choice is virtually endless: fully styled, long graceful skirts in vibrant prints and patterns; trendy, essential ski-pants in colours that zing with energy; smart, fully tailored two-piece suits; three-quarter lined, shawl collared jackets in wool rich blends.

Fashion Extra is full of bright, colourful fashions in sizes ranging from 14 through to 26, all specially designed to make the most of every figure. Fashion Extra is the perfect choice for women who want to dress fashionably and feel good about themselves.

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PLUS
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DISCOUNT FOR ALL
MACHINE KNITTING
MONTHLY READERS

With such a great range of wonderfully flattering garments from Fashion Extra, re-discover the fun and enjoyment of choosing and buying clothes that are specially styled to fit perfectly and will help give you the confidence to live life to the full.

Even if you're not lucky enough to win the competition, Fashion Extra are offering Machine Knitting Monthly readers a fabulous 20% discount off their first order! Why not send for your free, no obligation copy of Fashion Extra catalogue now, ring FREEPHONE 0800 269396, quoting GDYBN or simply tick the box on the coupon.

HOW TO ENTER

Entering couldn't be easier, simply answer the three questions below, then fill in the entry coupon with your answers, name and address and send your entry before December 31, 1992 to **Great Universal/Machine Knitting Monthly Competition**, Freepost, London Road, Preston PR1 4BR.

1. Does Fashion Extra offer a selection of lingerie – Yes or No?
2. What sizes does Fashion Extra cater for?
3. Does Fashion Extra offer smart, tailored two-piece suits – Yes or No?

FASHION EXTRA/MKM COMPETITION

ENTRY COUPON

My answers are:

1.....

2.....

3.....

Name

Address.....

.....

.....

Postcode.....

Please send me a free copy of the latest Fashion Extra/Great Universal catalogue, without obligation. I am over 18 years of age. Tick Box ☐ GDYBN

Further offers or catalogues which may be of interest may be sent to you by us or other carefully selected companies. For credit purposes we may carry out a search using a licensed credit reference agency and that search may be recorded. The right to refuse or restrict any application is reserved. Proprietor: The Great Universal Stores plc, Universal House, Devonshire Street, Manchester M60 1XA. Registered in England no: 146575.

Great Universal

C CLUB LINE

News of clubs and classes in our postbag includes an invitation. Teign Machine Knitters welcome visitors to the area who are missing their knitting to join them for an evening. It sounds like an idea that could catch on.

NEWTON ABBOT

A kind invitation is extended by Tricia Lewis, secretary of the Teign Machine Knitters. She writes, "If anyone is visiting the South West and feel they need a knitting 'fix', they would be very welcome to visit us."

Should you have the chance to accept her invitation you will find the club at Newton Abbot Community Centre, Kingsteignton Road, Newton Abbot, Devon, on the second and fourth Friday of the month at 7.00pm. You can contact Tricia Lewis on 0364 42570.

GADEBRIDGE

The Masterknit Knitting Club has moved to St. Peter's Church Hall, Gadebridge, where it meets on the second and fourth Wednesdays of the month.

Member Mary Godfrey has taken to verse to invite newcomers to join them:

Have you a knitting machine
Under your bed?
Unboxed, unused,
Thinking it's dead?

We're a small happy club
At Gadebridge we meet
Twice monthly, on Wednesday,
So it's you that we seek.

We drink tea, eat biscuits
and have a good chat
But most of all, really,
We learn this and that.

About machine knitting
And how to cast on,
To increase, to decrease,
Do necks and so on.

Our machine knitting knowledge
With you we would share
So come round to meet us
We really do care.

Please get that machine out
Give Yvonne a ring
You're so near that first garment
And the smile it will bring.

If that tempts you to join, the Yvonne to ring is Yvonne Watson and the number is 0442 43835.

ISLE OF WIGHT

The Wight Passap Knitting Club have asked us to publish details of their meetings which take place between 10.30 am to 12 noon every fourth Thursday at Aureol, Victoria Avenue, Shanklin, Isle of

Wight. The organiser is Mrs 'Andy' Levick who can be contacted on 0983 840710. She is assisted in the running of the club by Doris Coutts. Visitors and holidaymakers who suffer from machine knitting withdrawal symptoms are welcome at the meetings!

WORCESTER PARK

Members of the Worcester Park Machine Knitters Club have been busy knitting items for the Special Care Baby Unit at Kingston Hospital in Surrey. Garments, blankets and shawls were knitted specially to fit the tiny babies in the Unit. The yarn was donated by King Cole Ltd, Yarn-a-Rama, Yeoman Yarns and T. Forsell & Sons Ltd - members also contributed a selection of their own yarns. An amount of £30 was raised through donations and sponsorship and this was handed over together with the knitted gifts. As a bonus, a wool/chenille jumper will be raffled for the Hospital scanner appeal.

For their next project, the Club are busy knitting for a competition organised by the Stroke Association. The entries will be auctioned to raise funds after judging. This is an active club, established some three years ago, which meets regularly twice a month for discussions and demonstrations. If anyone is interested in joining, please contact the Secretary, Mrs E. Holness, on 081-337 6885.

STOURPORT-ON-SEVERN

J. Howard, Secretary of Areley Kings Machine Knitting Club, has contacted us with a change of details. The club was formerly known as the Grey Green Knitting Club of Bewdley, Worcs, run by Mrs Marjorie Dickens and now has a new organiser, Mrs Elsie Bispham, who can be contacted on 0746 861545. The club now meets on the first Tuesday evening in the month from 7.30 pm to 9.30 pm at Areley Kings Church Room, Church Bank, Stourport-on-Severn, Worcs.

OVERSEAS

We've news from a knitting club in Canada - the New Toronto Knitting Club, which meets on the second Friday evening of each month at the Sewing and Knitting

Circle, 3047 Lakeshore Boulevard West, Toronto, Canada M8V 1K5. Owners of all types of knitting machine are welcome. Telephone 416 251 6858 to find out more.

Club members are interested in linking up with a club from England, to share machine knitting ideas and problem solving. If this request appeals to any club over here, please write to Christine Judd at the above address.

BURGESS HILL

New details from the South Down Machine Knitting Club inform us that afternoon meetings will be held on the second Monday in the month between 2 pm and 4 pm. The venue is the Sidney West Centre in Burgess Hill and new members are welcome. Please telephone Gillian Lindsey for more details - her number is 0444 245852.

MIDDLESBROUGH

We received the information too late to publish details of a fund-raising fashion show in our last issue of MKM. This was to be the sixth show organised by the Priestfields & Ormesby Knitting Club and this year they were hoping to use the proceeds to boost club funds as well as make a donation to Kirkleatham Special School in Redcar. We're sure club members will have worked very hard to make this event a great success and hope all went well on the day!

The Club started some time ago and has had as many as thirty members in the past but now numbers have dwindled to fifteen. If anyone in the Ormesby area would like to join, meetings are held on Monday evenings at Southlands Leisure Centre, Ormesby Road, Middlesbrough from 7.30 pm to 9.30 pm - do go along to find out more.

PETERBOROUGH

The Purldrops Machine Knitting Club have re-elected the committee for the next year with Carole Porter as Chairperson (her 'phone number is 0733 235582) and Jackie Scott as Secretary (please ring 0832 280485). The Club meets at Brook Street College with evening meetings from 7 pm to 9 pm. Contact Carole or Jackie on the above numbers if you would like to know more about the club.

SURREY

Club/workshop evenings are being organised for machine knitters to gain 'hands on' experience in a friendly atmosphere. All are welcome at The Barn, Unit 3, Horne Court Manor Farm, Horne Court Hill, Horne, Nr

Horley, Surrey on the last Thursday in every month from 7.30 pm to 9.30 pm where organisers Mrs Eileen Slater and Mrs Amy Rowland will make you feel at home. For full details contact Eileen or Amy on (0342) 844081, 843609 or 844168.

COURSES

An Intermediate level machine knitting course will commence in January at the Wilson Marriage Centre, Barrack Street, Colchester, Essex. For full details please contact the tutor, Linda Broomfield, Flat 6, 51 West Stockwell Street, Colchester or telephone her on 0206 549003, or ring the Wilson Marriage Centre on 0206 578418.

Linda also runs other machine knitting courses at the Harwich Centre, Main Road, Dovercourt, Harwich, Essex - contact the above address for more information.

East Grinstead Adult Education Centre offers the following machine knitting courses:

Stage 1 - Thursdays

Stage 2 - Mondays

These are ten week courses which run from January to March.

A Beginners one day course is scheduled for Saturday 6 March.

All enquiries - please ring 0342 326212.

Machine Knitting classes in Northumberland take place at the following times and venues. Please contact the appropriate centres for more information or 'phone Joan Stevens on 0670 366627.

Cramlington High School (Mondays 7 pm to 9 pm).

Seaton Delaval Astley School (Wednesdays 7 pm to 8.45 pm).

Blyth Ridley High School (Thursdays 7 pm to 8.30 pm).

The following details of courses were sent to us recently but we were unable to include them in an earlier issue. If there is one of interest in your area, please contact the appropriate person to find out the full details and whether places are still available.

Machine Knitting Classes run by Sylvia Jay (tel: 081 534 4644) at the following venues:

Wanstead House, The Green, Wanstead, London E11 (Monday evenings 7.30 pm to 9 pm).

Parkside Community Centre, Goodmayes Lane, Barking, Essex (Thursday afternoons 1.30 pm to 3.30 pm).

Pier Training Shop, Pier Road, North Woolwich, London E16 (Friday afternoons 1.15 pm to 3.15 pm, with crèche facilities available).

Machine Knitting courses run

by Barbara Laird (0582 507320) at colleges in the Luton area as follows:

Barnfield (Tuesday evenings 7 pm to 9.30 pm). Tel: 0582 507531.
Elstow (Wednesday afternoons 12.45 pm to 3.15 pm). Tel: 0234 271738.

Putteridge (Wednesday evenings 7 pm to 9 pm). Tel: 0582 415591.
Dunstable (Friday mornings 9 am to 11.30 am). Tel: 0582 696451.
Barnfield (Friday afternoons 2 pm to 4 pm). Tel: 0582 507531.

Mrs June Ham runs classes in the Portsmouth area (0705 385211). Details are as follows: North Portsmouth Adult Education Centre, Cosham Park House, Cosham Park Road, Cosham, Portsmouth. Tel: 0705 375075. Beginners (Wednesday afternoons 1 pm to 3 pm). This is also suitable as a refresher course. Crèche facilities are available.

A Knitting Workshop (Wednesday evenings 7 pm to 9 pm). For knitters with some experience who would like to learn more techniques both on and off the machine. These evenings will be geared to student requirements and ideas.

CUT AND SEW WORKSHOPS

1993 dates for Pam Turbett's Cut and Sew workshops are now available and as these courses are always very popular, make sure to book your place early. Here are some details of what Pam is offering:

8-12 March 1993: A residential Cut and Sew course at The Old Rectory, Fittleworth, West Sussex. (Information and booking details from Ginny Williams-Ellis on 079 882 306). This is a one week course which provides the opportunity to learn a variety of Cut and Sew techniques as well as 'hands on' experience in the making of a waistcoat.

5 April 1993: A talk on Cut and Sew techniques at a venue in Par, South Cornwall. If any other clubs in Devon or Cornwall would like Pam to organise a visit or workshop around this time, please contact her as soon as possible on 0730 893654.

5 May 1993: A talk to the Harrogate Knitting Club. This will be the start of a one month Scottish tour which Pam hopes will take her as far north as Nairn.

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GUEST SPOT

JULIE OF J & S YARNS

Fashionably slim-fitting, yet classically traditional, our Aran sweater was designed by Julie Andrews who tells us how she came to embark on a new venture.

The decision to start up a mail order company was finally made after travelling nearly forty miles to obtain the Aran yarn required for a customer's sweater. On arrival at the shop, I discovered that it had just closed only five minutes before and no-one was there. This was most annoying as I had telephoned before leaving home to say that I was on my way. When I eventually returned home, some three hours later, I sent off my yarn order to a mail order company. All this cost me was a 24 pence stamp – but it saved me another wasted day and the cost of petrol, car parking and a lot of frustration!

A few days later my cone of wool turned up and the cost had proved cheaper than buying through some retail outlets. Aran was being sold for £11.50 per 800 gram cone – I'm now selling the same Aran for £8.90 plus p&p.

Through my mail order service I sell a wide variety of yarns from 2-ply to chunky which are available in a range of prices to suit everyone's pocket – I have tried to maintain good offers on all yarns and books. My philosophy is

that we all want to enjoy the pleasure of knitting at a reasonable price, without all the hassle that can accompany the buying! Throughout the year, I will be offering discounts, special offers and plenty of incentives for the benefit of my customers!

I'm also most grateful for all the support from companies like T. Forsell, J. C. Brett and The Wendy House, who supply me with their designer kits, appliques and buttons.

To complement this Aran Sweater design, I have found a real English hand made leather belt with solid brass buckle. These can be ordered direct from Mrs Bissoni, Larkworthy Farm, Petrockstowe, Okehampton, Devon – please write to her for designs and prices, enclosing an SAE.

For full details and a current price list of yarns, books and accessories available by mail order from Julie Andrews please contact her at the following address, enclosing an SAE: J & S Yarns, 4 Bridge Street, Hatherleigh, Devon.

BACK

With ribber in position and carriage at right, set machine for 1x1 rib. Push 48 [53] Ns at left and right of centre 0 to WP. 96 [106] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-2/MT-2, K 16 rows. Transfer sts as

shown on needle diagram 1. Set RC at 000. Using MT/MT, cont in cable patt. K 96 rows. Work measures 43.5 cm, 17 in. Place marker at each end *. K 67 rows. RC shows 163 and work measures 69 cm, 27 1/4 in. Transfer sts for st st. Push 34 [39] Ns at left and right to HP. Using WY, K a few rows over centre 28 Ns and release from machine. Push 34 [39] Ns at right from HP

6 LONGLINE ARAN SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines with a ribber. We used a Silver Reed 890. If you don't have a ribber, work in mock rib as last page, or knit by hand.

MATERIALS

J. C. Brett Aran.

1 x 800g cone in Natural (MY).

GARMENT WEIGHT

Finished garment in second size weighs 540g.

The fibre content of this yarn is 75% Acrylic, 25% Wool. For further information about this yarn, please write to J. C. Brett, Clyde Street, Bingley, Yorkshire BD16 2NT.

ABBREVIATIONS AND YARN THICKNESS

See last page.

MEASUREMENTS

To fit bust 82-87 [92-97] cm, 32-34 [36-38] in.

Actual size 94 [104] cm, 37 [41] in.

Length to shoulder 69 cm, 27 1/4 in.

Sleeve seam 46.5 cm, 18 1/4 in.

Instructions are written for the first size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

20 stitches and 26 rows to 10 cm, 4 in measured over cable pattern after steaming (tension dial setting approximately 4/4).

17 stitches and 26 rows to 10 cm, 4 in measured over reverse stocking stitch after steaming (tension dial setting approximately 4).

For perfect results, please check your tension carefully.

KNITTING NOTES

When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

CABLE PATTERN

Work rows 1 to 24, then repeat rows 5 to 24 throughout from cable chart.

to UWP. Using WY, K a few rows and release from machine. Push 34 [39] Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

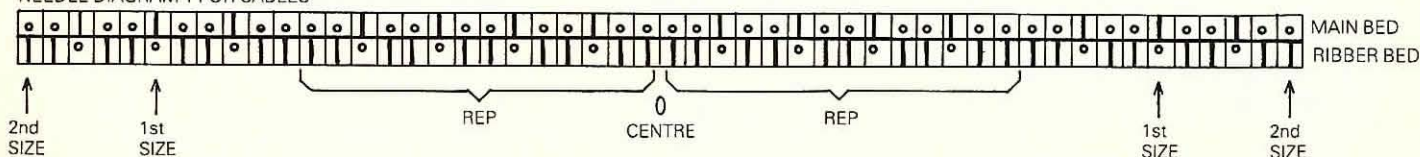
Work as for back to *. K 38 rows. 19 rows less have been worked to

shoulder than on back.

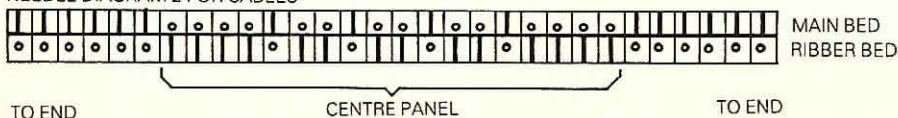
SHAPE NECK

Push 52 [57] Ns at left to HP and cont on rem sts for first side. K 2 rows. Push 2 Ns at left to HP on next and foll 3 alt rows, K 1 row. Push 1 N at left to HP on next and foll alt row. 34 [39] sts. K 6 rows. Transfer sts for st st. Using WY, K a few rows and release from machine. With carriage at left,

NEEDLE DIAGRAM 1 FOR CABLES



NEEDLE DIAGRAM 2 FOR CABLES





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push 44 [49] Ns at left from HP to WP and finish to correspond with first side, reversing shapings. Push centre 28 Ns from HP to WP. Transfer sts for st st. Push 5 Ns at left and right from NWP to WP. Pick up 5 sts along side of neck and place on to empty Ns. 38 sts. Using MY, K 1 row. Using WY, K a few rows and release from machine.

TO JOIN RIGHT SHOULDER

Push 34 [39] Ns to WP. With right side of right back shoulder facing, replace sts on to Ns. With wrong side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+1 and MY, K 1 row. Cast off.

NECKBAND

Push 66 Ns to WP. With right side facing, pick up 38 sts around front neck and 28 sts across back neck and place on to Ns. With ribber in position, set machine for 1x1 rib. Transfer sts for 1x1 rib. Using MT-2/MT-2 and MY, K 18 rows. Transfer sts for st st. K 2 rows. Using WY, K a few rows and release from machine.

TO JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

SLEEVES

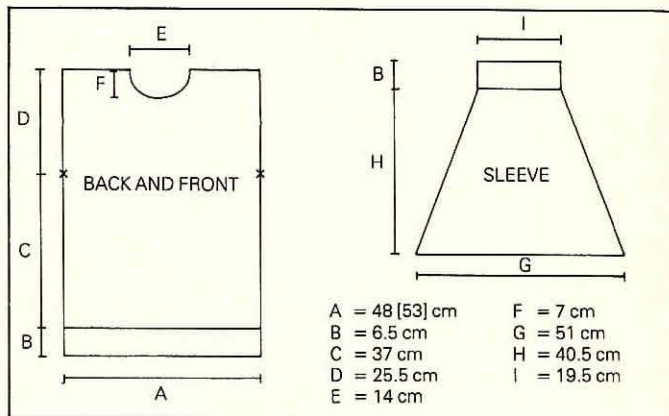
Push 45 Ns at left and right of centre 0 to WP. 90 Ns. With carriage at right and right side facing, pick up sts between markers and place on to Ns. Set RC at 000. Using MT, K 1 row. Transfer sts as shown on diagram 2. Cont in cable patt over centre 18 sts, K 3 rows. Shape sides by dec 1 st at each end of next and every foll 4th row until 44 sts rem, then on every foll 3rd row until 36 sts rem. K 1 row. RC shows 106 and work measures 40 cm, 15 3/4 in. With ribber in position, set machine for 1x1 rib. Transfer sts for 1x1 rib. Using MT-2/MT-2, K 16 rows. Cast off.

PRESSING

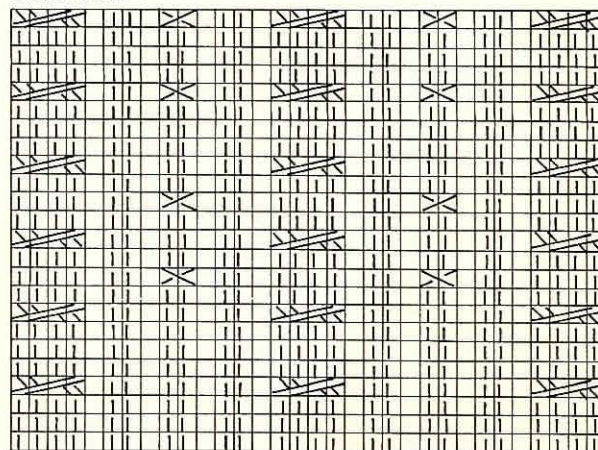
With wrong side facing, pin out all pieces to measurements given. Steam very lightly.

MAKING UP

Join neckband seam. Fold in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Join side and sleeve seams.



CABLE CHART



□ = St on main bed.

⊞ = St on ribber.

⊞ = Cross st at left in front of st at right.

⊞ = Cross st at right in front of st at left.

⊞ = Cross 2 sts at left in front of st at right.



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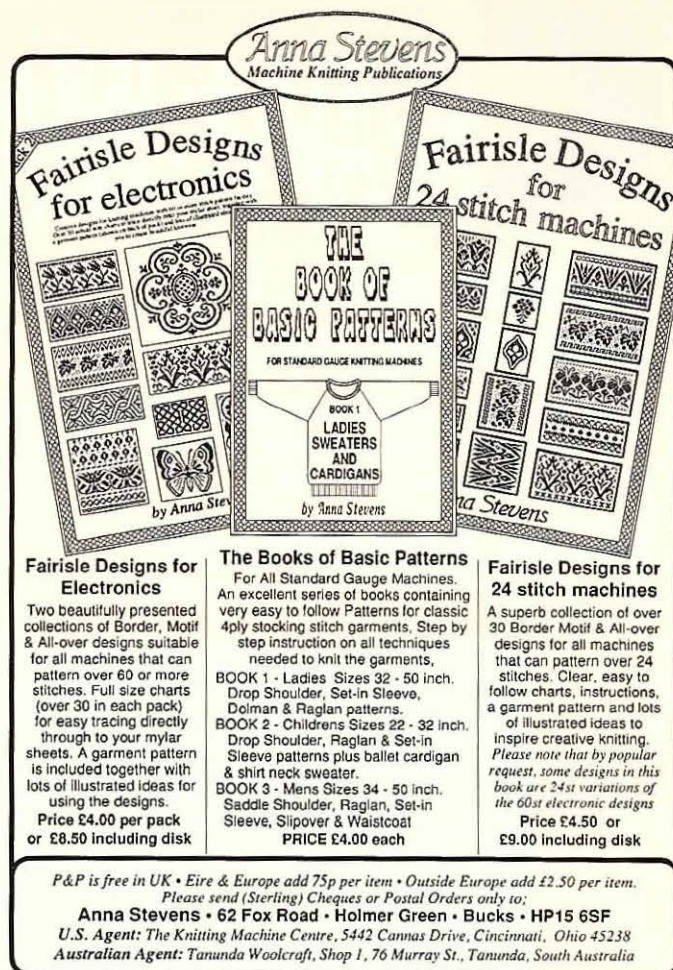
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CHRISTMAS DECORATION

Terry's theme is seasonable but his ideas are not for your living room or Christmas tree – they are for your partywear.

Terry Armitstead

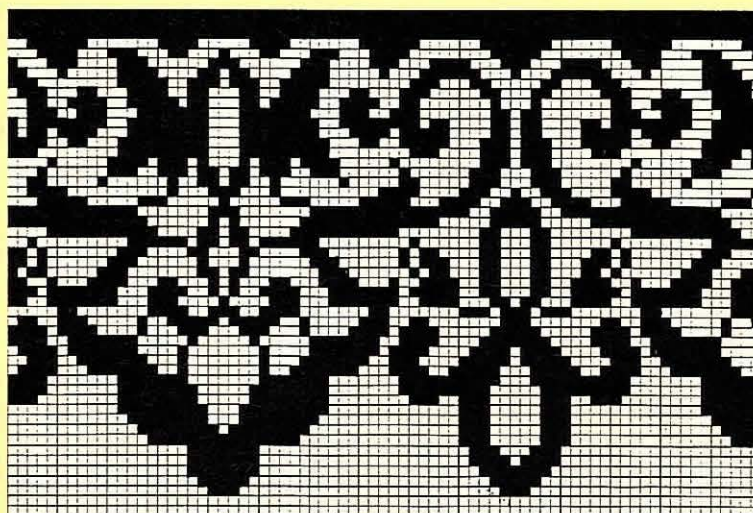
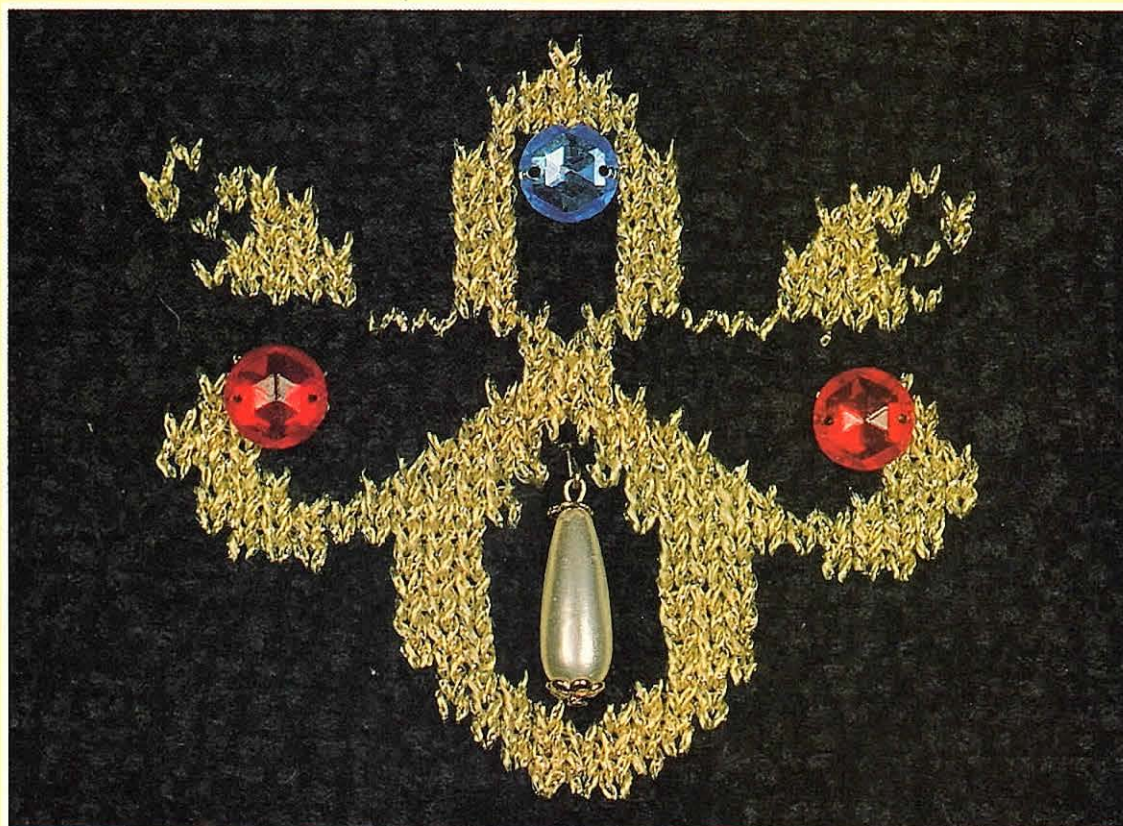
Everyone, I'm sure, has a 'little black dress' type of pattern, by which I mean a perennial favourite that gets made up in different yarns and colours over the years for various celebrations, parties and so on. This is the type of garment that always looks good as soon as you put it on and makes you feel comfortable and at ease, whatever the occasion. Of course, yours may not necessarily be a dress. It may be a jacket or a top and skirt, but I'm

sure you know the one I mean!

To convert this basic pattern to this year's special Christmas-party outfit, I have designed a motif, based on Renaissance embroideries, to be incorporated in it as a 'decoration'. You can use either the border version, the single motifs or a combination of both.

The whole border motif will fit on a mylar sheet (actually 58 stitches to one repeat) if you don't mind the long floats at the bottom. Alternatively, you can knit the whole thing as an intarsia, thus minimising the length of the floats. But for the best of both worlds (smaller floats and speed of knitting) do the first 12 rows as an intarsia and the rest with the mylar sheet!

The border would look equally stunning around the bottom of a jacket, top, or skirt. Please allow a



LIMIT OF REPEAT

CENTRE

LIMIT OF REPEAT

few rows, normally about one inch, between the hem of the garment and the beginning of the border. This gives a visually lighter effect than if the border starts directly after the hem. Both the border and the single motifs can also be used upside-down to give a solid edge at the bottom and an irregular edge at the top.

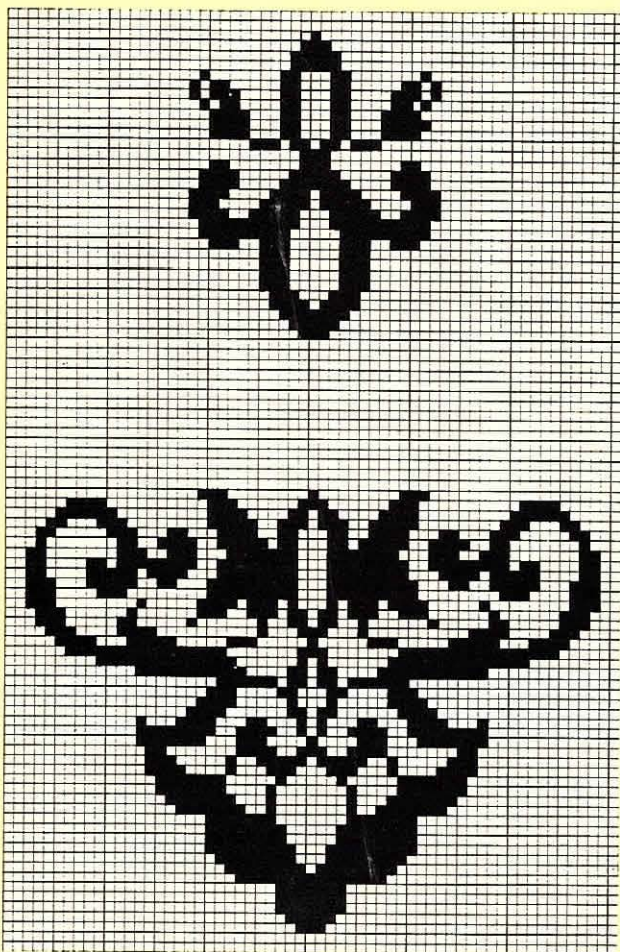
The single motifs can be placed almost anywhere; the centre-back of a jacket just above the hem, just above the cuffs on the sleeves, just below the shoulder seams on both sides of the jacket fronts or centre-back/centre-front of a skirt just above the hem.

For a really spectacular effect, add sew-on gemstones, pearls, sequins or embroidery to enhance the richness of the result! I have chosen to knit the sample in black chenille with four ply gold lurex

(from Texere Yarns) for the motif. Then I have embellished it with red and blue gemstones and a drop-pearl (from an old earring) in the centre. It's always worth keeping an odd earring, when you've lost its partner, for just such projects.

For those of you who haven't used lurex before, this is a good opportunity to have a go. If you don't fancy knitting the entire motifs in lurex, then try knitting it or them in a plain colour and combine a fine lurex thread with the background colour. This will have a subtly sparkling effect, which gives such a lift to plain colours that you'll wonder why you haven't used it before.

You've heard about the 'jitter-bug craze', well once you've caught the 'glitter-bug' you'll be hooked!

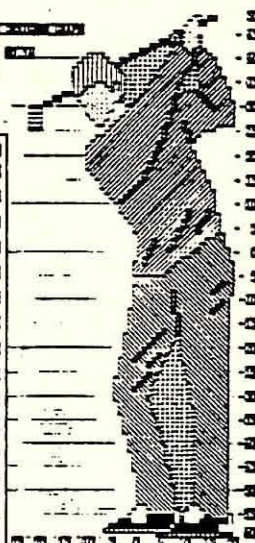


CENTRE

Terry Armitstead

DESIGNS

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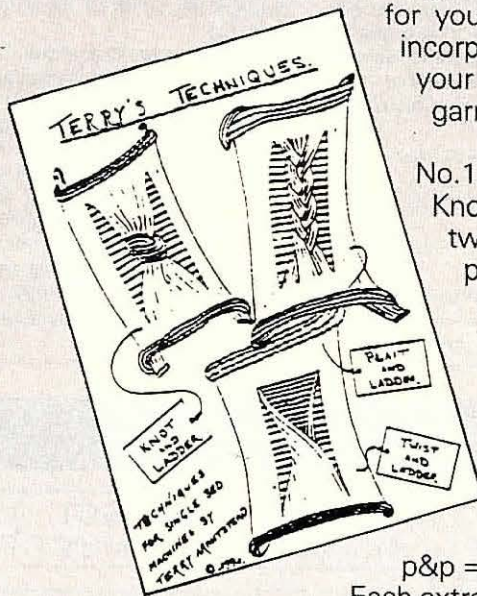


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QUESTION TIME

No one has all the answers but with all her experience in Club and Class, Pat has most of them.

Pat Coulston

Firstly, I would like to share some 'difficulties' that have arisen in class. The subject of the exercise was a top, knitted in two strands of Hobby yarn. A pattern was provided and, of course, there was a recommended tension of 31 stitches and 46 rows to ten centimetres. We were examining the homework, sorting through the usual kind of difficulty but there was nothing too amiss, until we came to a light green garment.

Knitted in stocking stitch, the fabric was very loose and open, had been well steamed and was therefore very, very floppy. This gives a good effect for a cool summer top and should look fine, but on this garment, everything was wrong. The armholes looked too short, the sleeves didn't look as if they would fit and the bust size was nowhere near the size that was required. The conversation that followed went like this, as far as I can remember.

Me: "What stitch size did you use?"

K (knitter): "Stitch size 7 on a Brother."

Me: "What tensions did you get?"

K: "Um, I don't think I can remember."

Me: (Thinking that it should all be written down as one is taught), "Did you use the pattern given?"

K: "Um, well, not exactly."

Me: "What did you do?"

K: "Well, I saw a pattern in lace which I liked, so I decided to use it, but I knitted it plain instead of in lace and the recommended stitch size was 7."

The moral of this tale is that to knit a garment to the correct size, it is vital that you make a tension swatch and try to match the result to the tension the designer of the pattern has given.

Lots of knitters say, "I get the stitches right, but don't worry about the rows". Well, this is better than nothing, but you must remember, it is not just the length to the armhole that matters. Important also, is the length of the armhole because this must match the width of the sleeve head. If you increase this armhole length, increase the width of the sleeve head too.

We have a member at the Club who is wonderful at alterations. Whenever anyone makes something too long, she snips one edge of the knitting, then snips the other edge on the same row and pulls out that line of knitting. She then 'picks up' the open stitches (a fine circular needle is wonderful for this), returns these stitches to the machine and knits a new rib (going downwards) or whatever is required.

Q I am intending to make some garments as Christmas presents for the family. I would like to make useful things, such as jumpers, cardigans, or big floppy tops for the youngsters. Do you have any guidelines, as I don't want to do lots of work, only to find they don't like them?

A Having four kids of my own, I know exactly what you mean about the youngsters!

I think the worst thing you can do is to ask parents for measurements – as this can lead to problems. If it is possible, it is far better to persuade the parent or friend to lend you one of the youngster's favourite garments. You can then turn the garment inside out (for greater accuracy) and take the measurements for yourself. Bust, depth of welt, welt to armhole, depth of armhole, length of sleeve. This also applies if you are going to make a suit. Make sure that you measure a skirt belonging to the recipient, in which she feels happy. As for colours, you will have to accept the help of a relation or friend, who knows best their daughter's/son's/friend's taste.

I am always fascinated by the little test I frequently do with my girls, I go through MKM and Modern Knitting and ask them to give marks, out of ten, for all the garments. I am constantly surprised by their choice. Actually it's a bit disturbing to find the

things to which I give ten, they just ignore! (Thank goodness for magazines that cater for all tastes.) You can do the same for children and see the sort of things they pounce on (ohh, I do like that). Remember too, when knitting for children and busy mums, garments must be machine washable! Remember also, the pitfalls for children of 'tickly' yarns (I hate that jumper, it tickles), of necks being too tight (I'll never wear that thing again) when ears have almost been severed off at bedtime! Don't forget to send a little of the yarn with the garment, in case of accidents, plus a spare button when they are used.

Do make sure the welts are not floppy. There is no excuse for this, even with a single bed double rib. On the single bed, do a 2x1 rather than a 1x1 rib and remember on completion of the piece knitted, s-t-r-e-t-c-h those ribs. Knit them at a stitch size as low as the machine will comfortably knit. If you use a ribbing attachment, again, knit at the lowest stitch size. If using three ply, either knit the welt with two strands of the yarn but a higher stitch size than usual, or, add a strand of matching sewing cotton – this does help.

It is useful to use that very fine elastic on the zig-zag, the two circular rows and the following one. When using this fine elastic, thread it up through the feeder as

The Woolleys

by Doug Baker



usual, but do not take it through the tape-up spring (the antennae at the end of the tension wire). This will prevent it from getting caught up. Alternatively you can feed the elastic through the carriage from the floor.

Q Could you tell me what equipment you use for 'Blocking and Steaming' your work?

A The list has grown over the years.

1) The first priority is a good steam iron with lots of holes for the steam. Also on the market is a wonderful steam press made by Passap, called the Topjet Vario. This is steaming with a difference. The water is contained in a clear plastic tank and the steam comes down the thick tubes from the tank to the iron. You can iron normally or, by depressing a button, with steam. The iron can also be held at an angle for a more intense jet of steam.

2) I have a good wide ironing board, covered with one of the Riviera blocking cloths. These are wonderful as they are drawn out in centimetres or inches. On my board, it is easy to put this on and remove it, so the girls do not ruin it for me! I use the ironing board mostly for skirts that have to be steamed to the length required.

3) Two blocking boards. The smaller one is about 80 centimetres by 92 centimetres and the large one is about 94 centimetres by 124 centimetres. Both boards are covered by a thick blanket, which is sewn into place and on both I have the Riviera blocking cloth. The smaller board is especially good for all the flat work, that is, tops of suits and so on.

4) Tape measures with centimetres and inches on the SAME side (I'm still not 100 per cent into centimetres!) and a metre stick.

5) Lots and lots of binding wires, long and short. To me, blocking would be impossible without them. They go up the sides, top and bottom of the work where needed. The work can then be spread out to the measurements required on the blocking board and just a few pins are needed to hold the wires into place. The edges are then completely straight.

6) Long and short glass headed pins.

7) Lots of different coat han-

gers for holding the finished work.

8) Lots of blunt ended needles for sewing up.

9) Neckline templates of all shapes and sizes for the 'Sew & Cut'. Small sharp scissors for the neckline cutting.

10) Soft muslin cloth for the odd time I don't want the work to get too hot.

11) An In-Ex Steaming Kit. I wouldn't be without this for the world and use it, or parts of it for different jobs all the time. By the way, they have just brought out some new publications. A new Shadow Pleated Designs Book (which contains some fascinating culottes) plus a couple of new tops and separate skirt patterns. If you want details, the address is In-Ex Limited, PO Box 1459, Windsor, Berkshire SL4 2TP.

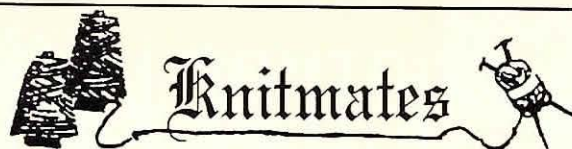
I think that's about everything – but I must say that each time is as important as the next and I use them all.

Q I have seen some lovely patterns for tuck plus lace. Have you any tips to help me or warnings of difficulties that strew my path?

A Yes there could be one difficulty but once warned of it there should be no problem at all.

If you are using a Brother machine you need to take care when you are going from lace to a tuck stitch row and vice versa. As you are going to tuck you will be on KC. This means that the main carriage must be right away from the main bed, on its extension rails, as you go to use the lace carriage. The same the other way round. The lace carriage must be sitting outside the main bed, on its extension rails. The reason is as follows:

Imagine that you have just finished a tuck row. As you take the carriage to the right, so the patterning band at the back goes to the right with it. If the carriage stops short and is still connected to the band, when you then try to take the lace carriage across, the band cannot move and it will snap. So, always, dump the carriage and the lace carriage on to the extension rails, so that no accidents can occur. I always teach new knitters to do this when they first start on lace, then they use the extension rails automatically and the problem will not arise.



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PICTURE KNITTING

UNDER THE MISTLETOE

The second of Wendy's delightful 'teddy' designs for Christmas has two little bears kissing under the mistletoe. Teddy can also line up with a party balloon and there's a heart motif to complete a picture to knit and give with love.

Wendy Phillips

A kiss under the mistletoe is something we all expect at Christmas and teddy bears are no exception. For this design knit the single teddy starting on the seventh stitch to avoid knitting part of the balloon. For teddy's friend knit the same pattern in reverse leaving just one stitch between the noses; position the mistletoe centrally above the bears.

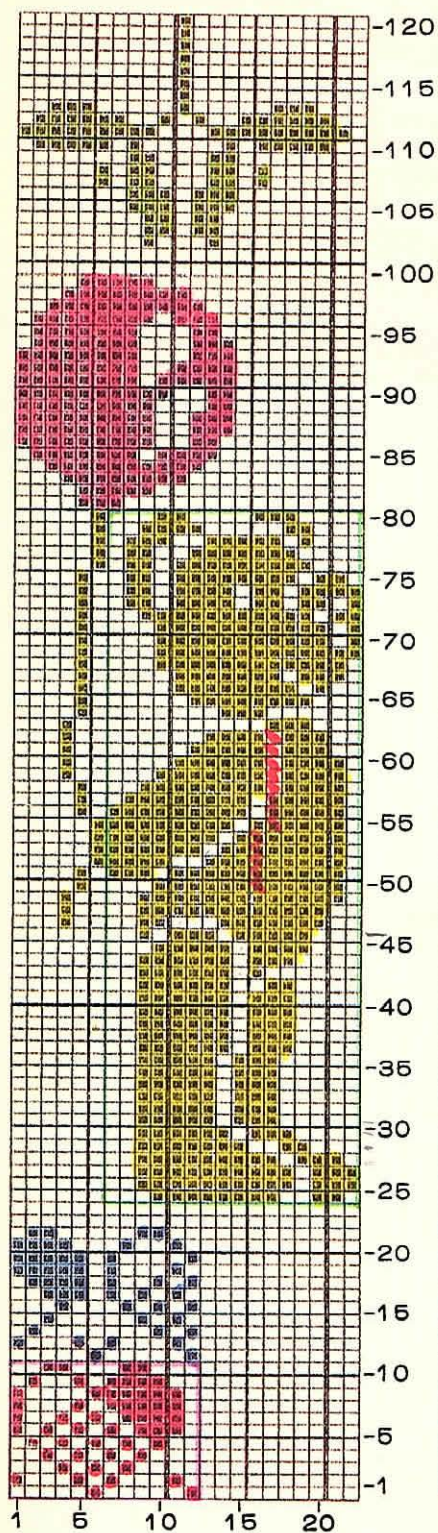
I wanted to make one bear a boy and one a girl so decided to dress them. The trousers (13 stitches $\times$ 12 rows) are applied in position with two blue straight stitches making a dividing line between the legs. The red braces are Swiss darned and a red check bow has been stitched under the chin. The girl's pink and white candy stripe skirt (26 stitches $\times$

15 rows) was removed on to a length of yarn so that the top could be drawn up and stitched in position around the waist; the sides and hem of the skirt were then stitched down and a pink bow was added. Finally I used five centimetres of narrow lace which I gathered and stitched around the neck to form a collar. For the mistletoe I Swiss darned the berries with white and stitched a red ribbon to the stem.

The row of teddies with balloons is simply a 22 stitch repeat pattern. The rows of hearts can be knitted continuously either in a single colour or with the colour changing every 11 rows as I have done.

Have fun with your festive teddies and have a wonderful Christmas.





- Program area in green box for single teddy to reverse.
- Program area in purple box for single heart repeat.
- Use these two stitches, from heart, as a repeat pattern to make candy stripes for skirt.
- Swiss darn in red for braces.

T E A C H - I N

As I write this article (in July) I am in the throes of finishing my new ribber video, "English and Fisherman's Rib". Finishing a video always means long working hours and I get totally absorbed by it as the following anecdote shows.

Ann Kite

Recently my husband, despairing of me ever emerging from my room and cooking his dinner, offered to make some baked beans on toast. When I did emerge to eat, he remarked gloomily that he'd managed to stick them to the bottom of the pan. I replied, "Yes, you have to heat them at a low tension!" I then went on to ask him to "edit the dog" (sounds ominous), I meant of course "feed her". I'm glad to say that the beans were edible, the dog did get fed and I'm sure that by the time you read this the video will be finished, in fact I'll probably be working on the next one. However, I thought you might share my amusement at the thought of baked beans at a low tension!

Last month I wrote about the carriage controls on both the main bed and the ribber. I suggested some simple exercises, to be done without knitting on the machine, that showed what effect the tuck and slip controls had on the needles and how we could set the carriages to slip or tuck in one direction and knit in the other. Now we're going to put that knowledge to work. We shall knit a welt and look at ways of improving the looks and finish.

We'll start with the basic knit one, purl one rib (K1, P1). On a standard gauge machine use a three or four-ply yarn, or a Chunky yarn on a Chunky machine. Arrange the needles as in Figure 1.

Use 60 needles on a standard gauge machine, 40 on a Chunky. The pitch lever is on P.

The basic cast-on sequence when using the ribber is not one row but *four* – a zig-zag row and then three circular rows. I call the first row a zig-zag row as the yarn must zig-zag between the beds, that is, go from one needle on the main bed, to one on the ribber, to one on the main and so on. This happens automatically with a 1x1 rib, but when we come to the 2x2 ribs we have to take steps to make it happen. Calling the first row the zig-zag row emphasises this point.

For the zig-zag row and the circular rows, the stitch tension is

usually as tight as you can make it. That's tension 0 on both carriages on standard gauge machines. On chunkies, there's an even lower tension than 0. On the Brother 260 ribber it's marked by a star while on the Silver and Knitmaster Chunkies it's labelled R on both carriages. In addition, Brother ribbers (standard gauge and Chunky) have a slide lever. The II setting gives the firmest stitch. Here's my table for the basic cast-on sequence:

1. Set both main bed and ribber carriages to knit (Figure 2). Knit one row at cast-on tension.
2. Insert the comb and weights. The comb should be symmetrical about the centre of the machine. Add two large weights; these too must be symmetrical on the comb and I like them lined up with, or outside, the edge of the knitting.
3. Set the carriage for circular knitting (Figure 2) and knit three rows. Watch the knitting as you do this. You should be able to see that only one bed knits on each row. (There shouldn't be any yarn crossing over the comb.)
4. Reset both carriages to knit (Figure 2). Change to tension 2 on both carriages. On Brother machines, put the slide lever to I.

Knit 20 rows of rib. Watch the knitting as you do this. Is the tension on the stitches equal? Notice the edges especially. If one edge looks looser (or higher) than the other, stop and check the comb. Is it hanging free? Is it level? If one end of the comb is higher than the other, it cannot do its job of pulling down evenly on the stitches. If the comb isn't level, it may be because you didn't put it in symmetrically, or that the weights aren't positioned symmetrically, or it's caught on the ribber, or you tied the end of the yarn to the clamp when you started. When using the ribber, I never tie the yarn end to a clamp or any other part of the machine, it's so easy to forget it, so it pulls the knitting up and the comb with it and soon the machine jams. (Because I don't tie the yarn to the machine, I hold the end instead, beneath the machine, for the first few rows, while maintaining enough tension to help the edge

FIGURE 1

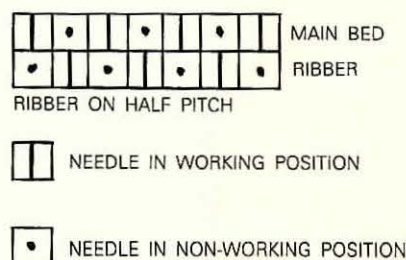


FIGURE 3

1x1 rib knitted using gathering thread method, immediately after being removed from the machine.

FIGURE 4

1x1 rib knitted using gathering thread method, after finishing.

stitch knit.) The correct use of the cast-on comb is vital. It must be symmetrical and it must hang free.

When you knit with the main bed alone, the sinker plate does more than hold the yarn; it holds the knitting back against the machine while the needles move forward. This means the stitches go behind the latches and are then knitted off. If the sinker plate wasn't there the knitting would come forward with the needles, staying in the hooks of the needles, so even if some yarn was laid on the needles the stitches wouldn't be knitted.

When you knit with the ribber, there's no sinker plate and the connecting arm forms an arch. It

can't hold the knitting back (or down). So the comb and its weights have to pull the knitting down. (This is where the Passap differs. Beneath the equivalent of the connecting arm it has strippers, which push the knitting down, that is "strip" it.)

If your garment is to be knitted on the main bed only, then after knitting the welt and transferring all the stitches to the main bed, you must remove the ribber comb and weights, cover the ribber and place the knitting outside the ribber.

The main beds of the Silver, Knitmaster, Brother and Toyota machines are designed to knit with the knitting hanging at right angles to the machine. This is

FIGURE 2
CARRIAGE SETTINGS FOR ZIG-ZAG ROW, CIRCULAR ROWS, AND RIB

TOYOTA MACHINES			
<i>Zig-Zag Row and Rib</i>			
MAIN CARRIAGE			
Selection lever or dial			Plain
RIBBER CARRIAGE			
Right ET lever			Plain
Left ET lever			Plain
Centre lever			Empty
<i>Circular Rows</i>			
MAIN CARRIAGE			
Selection lever or dial			Anticlockwise
RIBBER CARRIAGE			
Right ET lever			Empty <
Left ET lever			Empty >
Centre lever			Empty
BROTHER MACHINES			
(Punchcard and Electronic)			
<i>Zig-Zag Row and Rib</i>			
MAIN CARRIAGE			
Cam buttons			All out
RIBBER CARRIAGE			
Right cam lever			N
Left cam lever			N
Tucking lever			R
<i>Circular Rows</i>			
MAIN CARRIAGE			
Cam buttons			Clockwise
			Left Part
			Button IN
RIBBER CARRIAGE			
Right cam lever			PR
Left cam lever			N
Tucking lever			PR
SILVER AND KNITMASTER MACHINES			
<i>Zig-Zag Row and Rib</i>			
MAIN CARRIAGE			
Cam lever			○
Right side lever			▽
Left side lever			▽
RIBBER CARRIAGE			
Right set lever			I
Left set lever			I
Pick knob – standard gauge			—
Cam lever – Chunky			○
<i>Circular Rows</i>			
MAIN CARRIAGE			
Punchcards, and electronics with the same lever settings.			Clockwise
Cam lever			S
Right side lever			▽
Left side lever			○
Electronics with "C" setting			NOT POSSIBLE
RIBBER CARRIAGE			
Right set lever			○
Left set lever			I
Pick knob – standard gauge			—
Cam lever – Chunky			○

These settings can only be used when the card reader is empty on punchcard machines or, for the modular electronics with the same cam lever settings, when the machine is switched off.

see what I mean. The situation can be improved by gently easing the edge into position with your hands and steaming the welt. However, I think it's best done by changing the cast-on sequence. My favourite way is to introduce what might be called a "gathering row". There are two ways of doing this. I first came across Method One in a Knitmaster manual. This method is suitable for Knitmaster, Silver and Brother machines.

METHOD 1

Follow the basic cast-on sequence above for steps one and two. Before going on to step three, insert the following steps:
a) Disconnect the ribber carriage from the connecting arm and pass it across the ribber bed (all the ribber stitches drop off).
b) Pass the ribber carriage back to join the main carriage and connect to the connecting arm.
c) Without changing the carriage settings, knit one row. Check that all the stitches on the main bed have knitted. You may need to move the needles back a little by hand to knit the stitches off.
d) Carry on from step three of the original instructions.

After removing the comb, you'll see you have a row of loops (Figure 3). These are the "gathering" thread. After removing the knitting from the machine, pull the "gathering" thread at the side of the knitting away from the end, so that the cast-on edge of the knitting is gathered into a smooth flat edge. Don't pull the thread right through at this stage. When the edge of the knitting is flat, steam it to set it; if it's wool you can even press it – just the very edge, not the whole rib. Then pull the gathering thread right through (see Figure 4). If it breaks don't worry, the edge of the knitting won't come undone, but do remove all the thread.

METHOD 2

This method I found in Kathleen Kunder's Book of the Ribber, Volume 1. It's suitable for Silver, Knitmaster, Brother and Toyota machines. Again, follow the basic cast-on sequence for row one and insert the comb. You can knit row one at the usual cast-on tension, but I prefer to increase the tension to three on one of the carriages. This makes the gathering thread more obvious. You can change the tension on either or both of the carriages, though I tend to be lazy and change only one! If you have a Brother machine and change the ribber tension, put the slide lever to I as well. After knitting row one, change to the usual cast-on tension.

After inserting the comb, there are four more rows (rows two to five) to knit. They are based on the circular setting, but on the first of

the four rows (row two) the ribber must tuck. So the sequence after inserting the comb is:

- Row 2 – Ribber tucks, main bed knits.
- Row 3 – Ribber knits, main bed slips.
- Row 4 – Ribber slips, main bed knits.
- Row 5 – Ribber knits, main bed slips.

This sounds complicated, but the easiest way to approach it is, at row two, to set the carriages as if you were going to knit circular knitting, ensuring that it is the ribber that will slip on the next row. So if the carriages are at the right, you must set them for an anti-clockwise circle, if they're at the left, for a clockwise circle (Figure 2). Then, before knitting row 2, put the third control on the ribber (the pick knob on Silver and Knitmaster machines, the tucking lever on Brother and the centre lever on Toyota) to the tuck position. I wrote about these controls last month. Knit row two with the carriages set like this. The tensions should be on the tightest cast-on tension possible (see above).

Now, before knitting row three, return the tuck control on the ribber to the slip position, and knit three more rows. These are normal circular rows.

Finally, set both carriages to knit and using tension 2, knit the rib. On removing the knitting from the machine, the welt is "gathered" and finished as for method 1.

Both these methods work for two reasons. First, they enable you to "gather" the knitting in, second, the ribber comb is held by the gathered thread row – this row is eventually pulled through and doesn't form a permanent part of the welt. The second row to be knitted is, when the hem is finished, the first row of the welt. Since this row doesn't hold the comb, it is less stretched, so therefore firmer, than the first row of a welt knitted in the basic, or conventional, way. Both these methods for improving the cast-on edge are taught on my video Course No. 7C.

Finally, a reminder about circular knitting on Silver and Knitmaster punchcard machines. The settings for circular knitting given in Figure 2 will only work so long as there isn't a punchcard in the card reader. If you have a punchcard in, the cam lever on the main carriage has to be changed between slip and stocking stitch (depending on whether you want the main carriage to knit or slip) on each row of the circular rows. I wrote about this last month.

Next month I'll be writing about the 2x2 ribs.

Happy Christmas! I hope you find time for some knitting.

how it hangs if you have a main bed only. When you tilt the main bed, to add a ribber, you must also tilt your knitting (by bringing it over the ribber) to maintain the correct angle. Having it inside the ribber can cause problems, from dropped stitches on lace to knitted-in floats on Fair Isle. It's also harder to handle the knitting when increasing, decreasing and so on.

Talking about weights, I was taught always to use the minimum number of weights which enable the machine to knit correctly. In twenty years of knitting, I've found no reason to discard this principle. Apart from anything else, it's usually the easiest way to knit. For stocking

stitch knitting on a standard gauge machine, this often means no weights and, for pattern knitting, just the claw weights. The Chunky machines sometimes need more weights. However, I've never yet had to use the ribber weights to make the machine knit, when using the main bed only, on any machine.

One of the problems that I get asked about frequently is how to reduce the waviness at the cast-on edge of the rib. This arises because of the way the knitting pulls in when you take it off the machine. If you remove the piece of rib you've just knitted from the machine and then compare its width with the width of the needles in working position, you'll

A N I M A T I O N S

Norma Steinberg

The Giant Panda

An animal known throughout the world for its cuddly, teddy bear looks and the very real threat of its extinction.

The panda was first seen by Western eyes in the mid-1800s. From then on it became big game and for fifty years the only ones to leave China were dead. In the 1920s the first cub was taken to America and the love affair with pandas began.

They are solitary creatures who would happily spend most of their lives either eating or sleeping. The population is now reduced to living on the lower slopes of the western highlands which is one of the most beautiful areas of China. Not only does bamboo grow in abundance but also birch, cinnamon, laurel and cherry trees. During spring and summer the meadows are carpeted with brilliantly coloured flowers.

Although this may seem like an idyllic setting, the fact that the panda's natural habitat has been reduced to this area is enough cause for alarm. It is thought that the panda once roamed over much of China but due to human development the areas where they can exist have been greatly reduced. This in itself is why the panda's survival is becoming more and more dubious every year.

So, why are pandas reliant on bamboo? Their actual digestive system is that of a carnivore and so bamboo is an unlikely foodstuff to choose. It is hard and lacks nutrients and yet is the panda's staple diet. A panda will eat meat if the opportunity arises, but it seems the attitude is not one of a hunter – the effort seems too great when the sun is warm and a cosy spot for a nap is just round the corner. So it seems that over the years pandas have learned to enjoy a food which was in great abundance.

A strange phenomenon of bamboo is that, dependent on which variety, after so many years it flowers and then dies. This can be up to 120 years, but in the most common bamboo, the flowering occurs every 70 years. In 1970 a large area of bamboo flowered and died resulting in many deaths through starvation in the panda population. Because their environment had been reduced the pandas had no alternative but to remain where there was no food.

There is much talk about what is being done to save the panda. Many attempts have been made to breed them in captivity, however, there are flaws in this

7 PANDA INTARSIA SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with intarsia facility or Silver Reed electronic machines with AG50 electronic intarsia carriage.

MATERIALS

Forsell Pure New Wool.

FOR ALL SIZES

1 x 500g cone in Leaf Green (MC).

A small amount of Black (A), White (B) and Khaki (C) for Panda intarsia and embroidery.

GARMENT WEIGHT

Finished garment in second size weighs 400g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address: T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.

ABBREVIATIONS AND YARN THICKNESS

See last page.

MEASUREMENTS

To fit bust 82 [87, 92, 97] cm, 32 [34, 36, 38] in.

Actual size 102 [108, 113, 118] cm, 40½ [42½, 44½, 46½] in.

Length to shoulder without cord welts 49 [51, 53, 55] cm, 19¼ [20, 21, 21¾] in.

Sleeve seam without cord cuff 42 [42, 44, 44] cm, 16½ [16½, 17¼, 17¼] in.

Instructions are written for the first size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 39 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.

Always twist yarns together when changing colours in intarsia to prevent a hole forming.

idea. The panda is a shy creature, not used to being in contact with other animals, particularly humans. Amongst the panda community there are many social hierarchies, subsequently when captive breeding takes place there can be no allowance made for this. The world's great love of the panda could be causing a lot of the damage. Instead of dealing with the problem of a shrinking environment, for many years, scientists have wanted to protect

the panda by taking them away and intervening with modern and more effective methods. However, there has been very little success with captive breeding and few of the cubs which are born survive past the first year.

Now at last attention has been turned to the real problem. The Chinese government is looking at ways to protect the panda's home from further destruction. One can only hope that we, as the panda's worst enemy, can somehow right

our wrongs and have finally learnt how much we have to lose.

WORKING NOTES ON THE SWEATER

In Chinese art the image is not a replica, but a representation or a symbol for what is real. This means that the work is highly decorative. I wanted to capture the element of art for its own sake.

I wanted the garment to seem feminine even though it is made out of a yarn as heavy and warm as pure wool. By using cords I managed to create a curvilinear band which is unusual in the sense that no two bands would ever be the same.

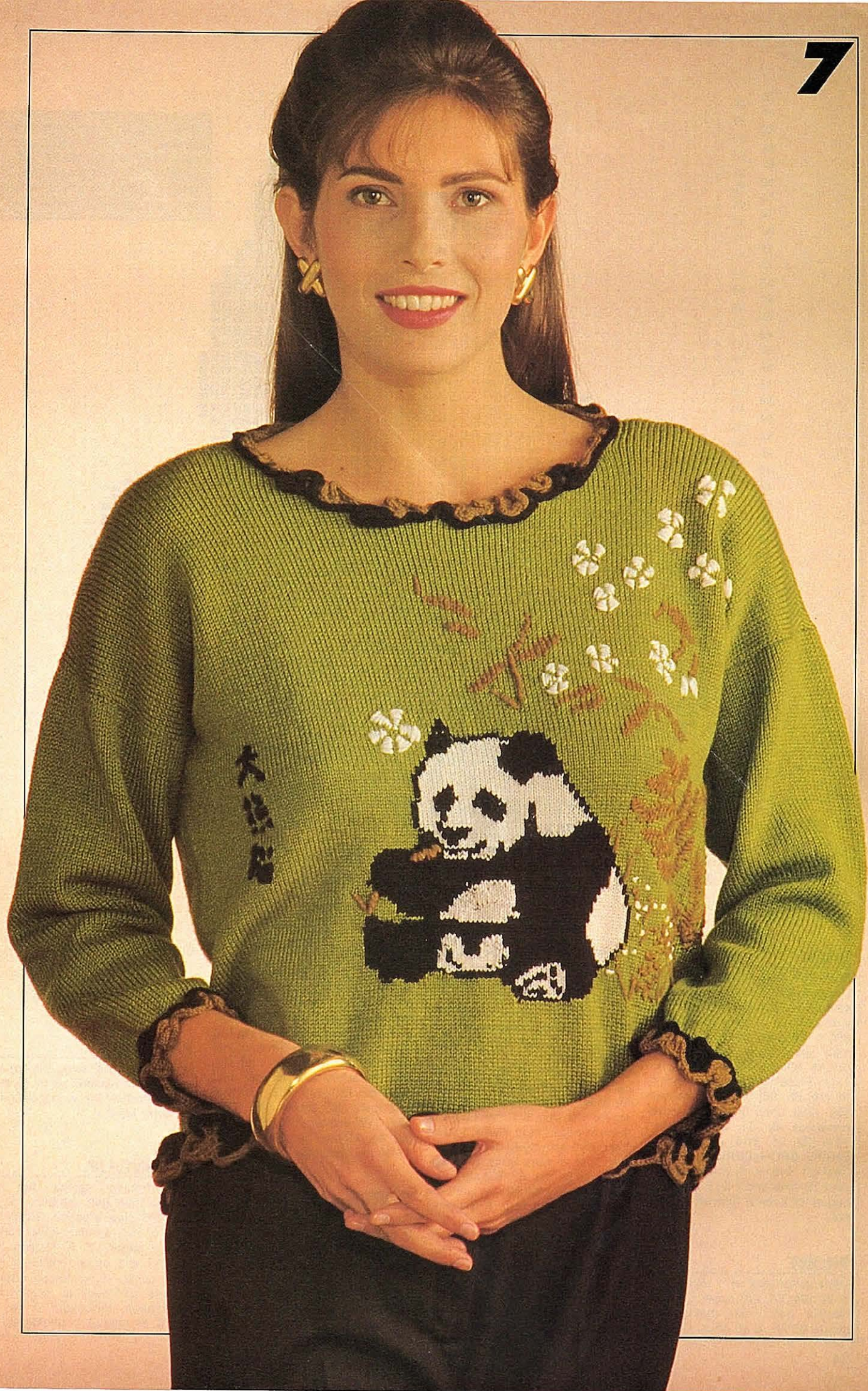
I tried many ways of joining the cords, but found that the best is to use a latch tool and catch a loop at the back of one cord and pull through a loop from the other cord. Continue in this way until you have made the required length of band then, by unravelling the cord to this point, you can pull the end of yarn through your last loop and so tie a knot. The bands can be as deep as you like and the whole time you are creating a unique structure.

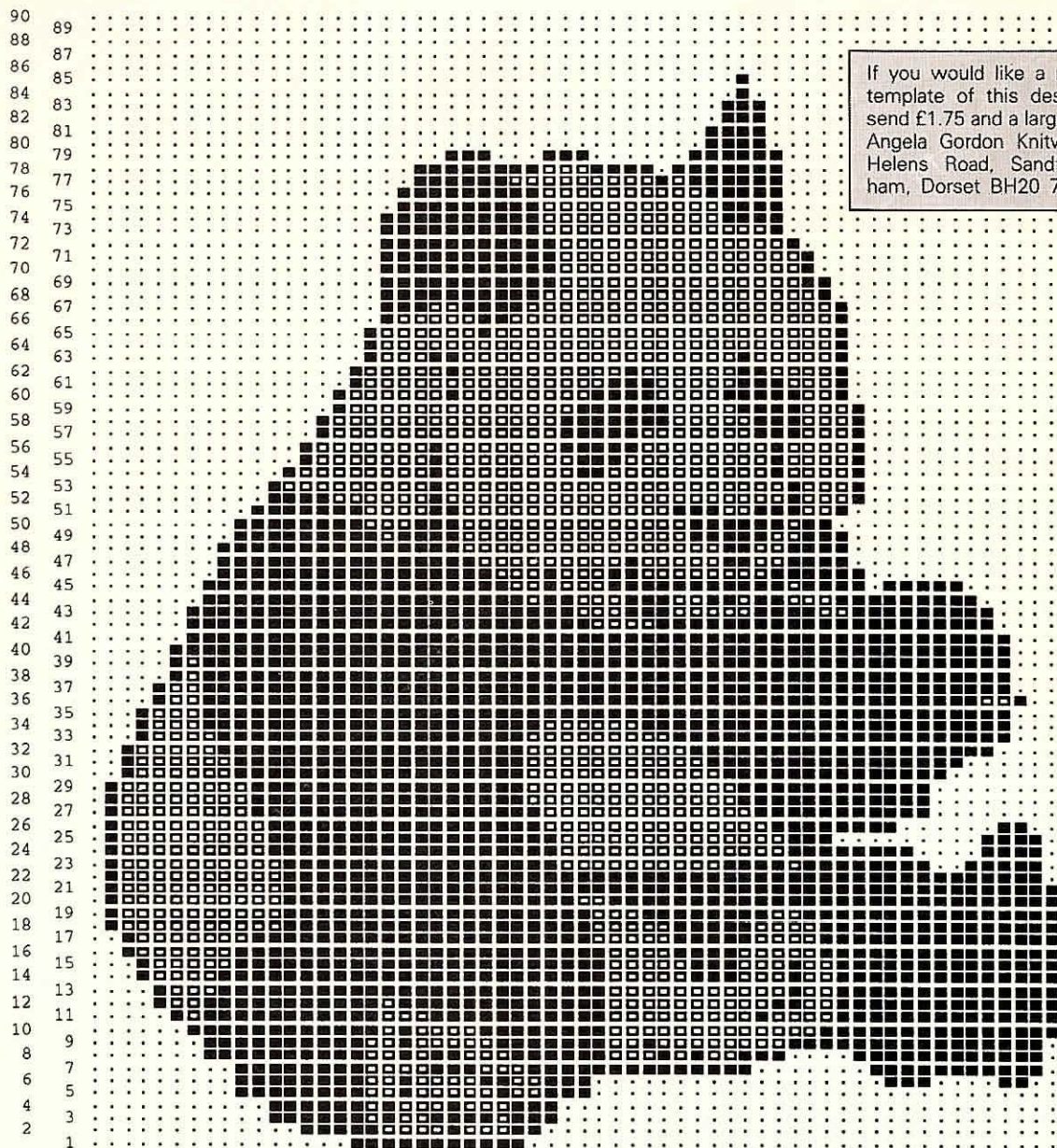
I took the garment pieces off on waste yarn. To join the band, I first picked up the sweater piece with right side facing and then using a three pronged latch tool I picked up the band. Then I pulled the stitches of the band through those of the garment, and cast off using a latch tool.

One could regard the front of the sweater as a canvas, the only limitation is your imagination. It is only by experimenting that we can learn new and interesting textures. You don't need to be a first class embroiderer to create something beautiful and at the same time have lots of fun.

On my sweater I have included Swiss darning, knots (for the small white flowers), long stitches to create the ferns and large white flowers. I added the Chinese writing as an afterthought, a completion to the picture, it reads "the giant panda".

I hope that some of these ideas will inspire you to create. The sweater is very simple and yet with a little time spent you can produce a complex looking garment. Consider the sweater your canvas, a needle as your paintbrush, the bands as your frame and enjoy the freedom of experimenting.





INTARSIA CHART

KEY

◻ = MC

■ = A

◻ = B

BACK

Push 156 [164, 172, 180] Ns at centre to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000 *. Using MC, K 114 [122, 122, 130] rows. Work measures 29 [31, 31, 33] cm, 11½ [12¼, 12¼, 13] in. Place marker at each end. K 78 [78, 86, 86] rows. RC shows 192 [200, 208, 216] and work measures 49 [51, 53, 55] cm, 19¼ [20, 21, 21¾] in.

SHAPE SHOULDERS

Cast off 7 [8, 8, 9] sts at beg of next 12 rows and 7 [5, 9, 7] sts at beg of foll 2 rows. Cast off rem 58 sts.

FRONT

Work as for back to *. Using MC, K 28 [34, 34, 40] rows. Cont in intarsia patt from chart over centre 60 Ns. K 85 rows. Cont in

MC, K 1 [3, 3, 5] rows. RC shows 114 [122, 122, 130] and work measures 29 [31, 31, 33] cm, 11½ [12¼, 12¼, 13] in. Place marker at each end. K 58 [58, 66, 66] rows. 20 rows less have been worked to shoulder than on back.

SHAPE NECK

Using a length of MC, cast off centre 30 sts. Push 63 [67, 71, 75] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next row. Dec 1 st at neck edge of every row until 54 [58, 62, 66] sts rem, then on every foll alt row until 49 [53, 57, 61] sts rem. K 3 rows.

SHAPE SHOULDER

Cast off 7 [8, 8, 9] sts at beg of next and foll 5 alt rows, K 1 row. Cast off rem 7 [5, 9, 7] sts. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side reversing shapings.

SLEEVES

Push 72 [72, 76, 76] Ns at centre to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, shape sides by inc 1 st at each end of every 6th row until there are 82 [82, 128, 128] sts, then on every foll 7th row until there are 120 [120, 132, 132] sts. K 2 rows. RC shows 165 [165, 172, 172] and work measures 42 [42, 44, 44] cm, 16½ [16½, 17¼, 17¼] in. Cast off.

CORDS

Cast on 3 sts by hand with appropriate colour. Set RC at 000. Using MT-2, cont in circular cord knitting to required length. Cast off.

MAKE CORDS AS FOLLOWS

Welts - 2x2 metres in A
2x2 metres in C

If you would like a mylar sheet template of this design, please send £1.75 and a large A4 SAE to Angela Gordon Knitwear, 29 St Helens Road, Sandford, Wareham, Dorset BH20 7AX.

Cuffs - 2x75 cm in A

2x75 cm in C

Neck 1x1.5 metres in A

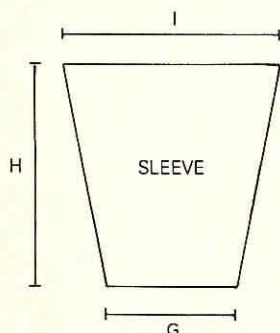
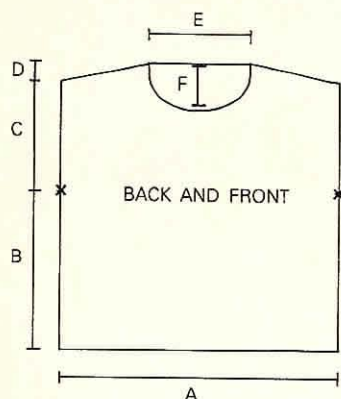
Edging 1x1.5 metres in C

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully follow instructions on cone band.

MAKING UP

Join shoulder seams. Set in sleeves between markers. Join side and sleeve seams. Work 1 row of dc around lower and sleeve edges in A (pulling in slightly) and around neck in C. Sew cords along lower edge, sleeves and neck as shown in photograph. Embroider in A, B and C as shown in photograph.



A = 52 [54.5, 57, 60] cm
 B = 29 [31, 31, 33] cm
 C = 20 [20, 22, 22] cm
 D = 3.5 cm
 E = 19 cm
 F = 8 cm
 G = 24 [24, 25, 25] cm
 H = 42 [42, 44, 44] cm
 I = 40 [40, 44, 44] cm

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8



8 CARDIGAN IN WEAVING PATTERN

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines. We used a Toyota 858.

MATERIALS

Denys Brunton De Lux 4 ply and Lady Patricia Aran.
1 x 400g cone of 4-ply in School Grey or Cream (MC).
1 x 400g cone of Aran in Ecru (C).
5 buttons.

GARMENT WEIGHT

Finished garment in first size weighs 460g; in third size 505g.

The fibre content of De Lux 4 ply is 100% Acrylic; Lady Patricia Aran, is 75% Acrylic, 25% Wool. For further information about these yarns, please write to the following address: Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, West Yorkshire BD19 3QR.

ABBREVIATIONS AND YARN THICKNESS

See last page.

MEASUREMENTS

To fit chest 92 [97, 102, 107, 112, 117, 122] cm, 36 [38, 40, 42, 44, 46, 48] in.

Actual size 101 [106, 110, 116, 120, 127, 130] cm, 39½ [41¼, 43¼, 45¼, 47½, 50, 51¼] in.

Length to shoulder 63 [63.5, 66, 67.5, 67.5, 68.5] cm, 24¾ [25, 26, 26½, 26½, 27] in.

Sleeve seam 45 [45, 46, 46, 48, 48, 51] cm, 17¾ [17¾, 18, 18, 19, 19, 20] in.

Instructions are written for the first size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

23 stitches and 37 rows to 10 cm, 4 in measured over weaving pattern (tension dial setting approximately 7).

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch on MT-1 (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used purl side of knitting as right side of garment. Punch card, as shown, before starting to knit. We used Toyota cards 851 for the man's cardigan and 852 for the woman's.

BACK

Push 59 [61, 64, 67, 70, 73, 76] Ns at left and right of centre 0 to WP. For first size only, push 1 extra needle at right to WP. 119 [122, 128, 134, 140, 146, 152] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 57 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

2nd, 4th AND 6th SIZES

Inc 1 st at each end.

3rd SIZE

Inc 1 st at right.

ALL SIZES

119 [124, 129, 136, 140, 148, 152] sts. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row.

Release card and cont in weaving patt with MC in feeder 1/A and weaving with C, K 111 [113, 117, 121, 121, 121, 125] rows. RC shows 112 [114, 118, 122, 122, 122, 126] and work measures 38 [38.5, 39.5, 41, 41, 41, 42] cm, 15 [15¼, 15½, 16¼, 16¼, 16¼, 16½] in.

SHAPE ARMHOLES

Cast off 12 [12, 12, 13, 13, 14, 14] sts at beg of next 2 rows. 95 [100, 105, 110, 114, 120, 124] sts. K 90 [90, 96, 96, 96, 96, 96] rows. RC shows 204 [206, 216, 220, 220, 220, 224] and work measures 63 [63.5, 66, 67.5, 67.5, 67.5, 68.5] cm, 24¾ [25, 26, 26½, 26½, 26½, 27] in.

SHAPE SHOULDERS

Cast off 13 [14, 14, 16, 17, 18, 19] sts at beg of next 2 rows and 13 [14, 15, 16, 17, 19, 20] sts at beg of foll 2 rows. Cast off rem 43 [44, 47, 46, 46, 46, 46] sts.

POCKET LININGS (TWO ALIKE)

Using MC, cast on 44 sts by hand. Set RC at 000. Using MT-1, K 36 rows. Using WY, K a few rows and release from machine.

LEFT FRONT

Push Ns 3 to 58 [3 to 61, 3 to 64, 3 to 67, 3 to 70, 3 to 73, 3 to 76] inclusive at right of centre 0 to WP. 56 [59, 62, 65, 68, 71, 74] Ns. Work as for back from * to *.

1st, 2nd, 4th AND 6th SIZES

Inc 1 st at right edge.

ALL SIZES

57 [60, 62, 66, 68, 72, 74] sts. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in weaving patt with MC in feeder 1/A and weaving with C, K 46 rows.

PLACE POCKET LINING

Counting from right edge, miss 11 [12, 13, 15, 16, 18, 19] sts. Using a length of MC, cast off next 36 sts. With P side of pocket lining facing, replace sts on to empty Ns dec evenly. Unravel WY. Cont in patt, K 45 [47, 51, 55, 55, 55, 59] rows. RC shows 92 [94, 98, 102, 102, 102, 106]. 20 rows less have

been worked to armhole than on back.

SHAPE FRONT EDGE

Dec 1 st at left edge on next row and every foll 4th row until 52 [55, 57, 61, 63, 67, 69] sts rem. K 3 rows. RC shows 112 [114, 118, 122, 122, 122, 126].

SHAPE ARMHOLE

Cast off 12 [12, 12, 13, 13, 14, 14] sts at beg and dec 1 st at front edge on next row. 39 [42, 44, 47, 49, 52, 54] sts. Cont to dec 1 st at front edge on every 4th row from previous dec until 26 [28, 29, 32, 34, 37, 39] sts rem. K 39 [35, 37, 37, 37, 37, 37] rows. RC shows 204 [206, 216, 220, 220, 220, 224].

SHAPE SHOULDER

Cast off 13 [14, 14, 16, 17, 18, 19] sts at beg of next row. K 1 row. Cast off rem 13 [14, 15, 16, 17, 19, 20] sts.

RIGHT FRONT

Work as for left front, reversing shapings by reading left for right and right for left.

POCKET TOPS

Push 44 Ns to WP. Push every 3rd N back to NWP. Using MT and



WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 23 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

SLEEVES

Push 40 [40, 43, 43, 43, 43, 43] Ns at left and right of centre 0 to WP. 80 [80, 86, 86, 86, 86, 86] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 43 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Inc 1 st at right. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in weaving patt with MC in feeder 1/A and weaving with C. K 5 rows. Shape sides by inc 1 st at each end of next and every foll 8th row until there are 117 [116, 123, 122, 122, 122, 122] sts. K 2 [2, 5, 5, 13, 13, 24] rows. RC shows 145 [145, 148, 148, 156, 156, 167] and work measures 45 [45, 46, 46, 48, 48, 51] cm, 17 3/4 [17 3/4, 18, 18, 19, 19, 20] in. Place marker at each end. K 19 [19, 19, 21, 21, 23, 23] rows. Cast off.

BUTTONHOLE BAND

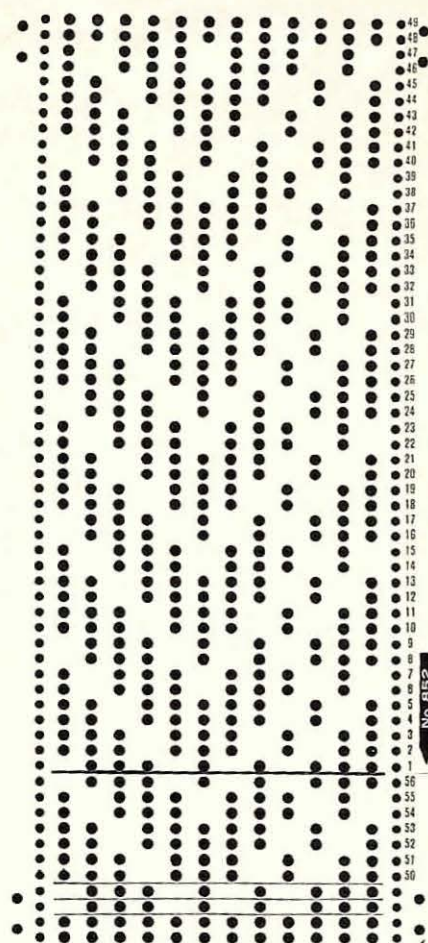
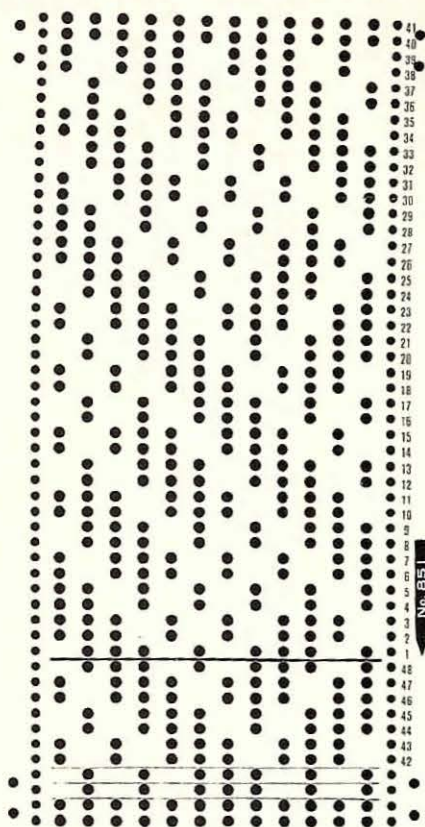
Using MC, cast on 17 sts by hand. Set RC at 000. Using MT-2, K 4 [6, 6, 4, 4, 4, 4] rows. * Counting from both edges, make buttonholes over sts 4, 5 and 6. K 30 [30, 31, 33, 33, 33, 34] rows. Rep from * 3 times more, making buttonholes over same sts as before. K until strip, when slightly stretched, fits up front edge, across back neck and down other front edge. Cast off.

PRESSING

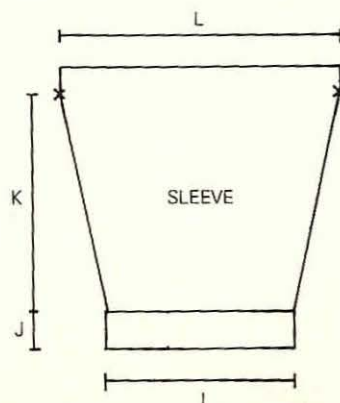
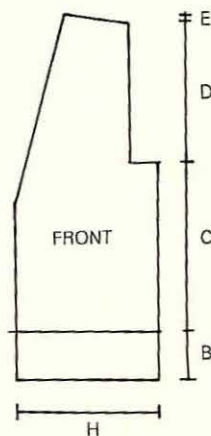
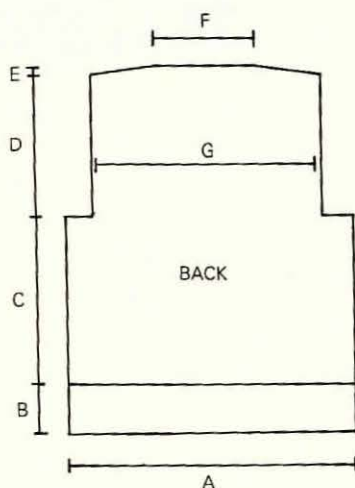
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder seams. Set in sleeves, sewing rows above markers to cast off sts on back and fronts. Join side and sleeve seams. Pin pocket tops into position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Catch down sides of pocket tops neatly to right side and pocket linings lightly to wrong side. Fold buttonhole band in half lengthways and sew in position. Neaten open ends. Finish buttonholes.



These Toyota cards are reproduced courtesy of Toyota. For further information about Toyota cards and machines please write to Aisin (UK) Ltd, Unit 4, Swan Business Park, Sandpit Road, Dartford, Kent DA1 5ED.



- A = 51 [53.5, 55.5, 59, 60.5, 64, 66] cm
- B = 8 cm
- C = 30 [30.5, 31.5, 33, 33, 33, 34] cm
- D = 25 [25, 26.5, 26.5, 26.5, 26.5, 26.5] cm
- E = 1 cm
- F = 18 [19, 20, 20, 20, 20, 20] cm
- G = 40.5 [43, 45, 47.5, 49.5, 52, 53.5] cm
- H = 24.5 [26, 26.5, 28.5, 29.5, 31, 32] cm
- I = 34.5 [34.5, 37, 37, 37, 37, 37] cm
- J = 6 cm
- K = 39 [39, 40, 40, 42, 42, 45] cm
- L = 50 [50, 53, 53, 53, 53, 53] cm

WORKSHOP E6000

CREATION 6 THE PC-TO-CONSOLE TRANSFER

Previously we were looking at the way in which the colour order for patterns is decided by the Creation 6 program and took a pattern all the way through to the 'Knit a pattern' menu, ready to transfer directly across to the machine console.

Later, we shall be looking at the actual transfer of the pattern, which is relatively simple. But before we do, there are one or two more things that the Creation 6 program can do for us regarding visualising the actual knitted fabric and seeing how the design is treated by the console on receiving the computer information.

George le Warré

As you know, when we design on the screen, the design area is divided up into a grid 180 squares wide and 250 squares high. The horizontal squares each represent one stitch – 180 squares for 180 needles (although the machine actually has 179 front bed needles).

The vertical 250 squares DO NOT represent the same number of rows of knitting. Each vertical square can represent one, two, four, six or eight rows of actual knitting, depending on the knitting technique you are going to be using with the design. They appear as squares on loading the program for designing, for ease of use and because this also avoids the problem of having to have several different proportional grids in the memory for different knitting techniques.

Why proportional grids? Well, as you know, it is almost impossible to have a piece of knitting that is exactly the same measurement across 40 stitches and 40 rows. Only very rarely does this happen with certain yarn types and stitch patterns. Most often, the number of rows gives a smaller measurement compared to the number of stitches. For instance, the HEIGHT of 40 stitches may be 80 millimetres, but the WIDTH will perhaps be 128 millimetres. This means that to obtain the same measurement for height and width the proportion of stitches to rows will be different.

With most other designing

systems, from punchcards to electronics, an 'average' proportion such as three to five, or five to seven for instance is used, sometimes making the drawing of shapes a bit of a problem. Suppose we want to knit a circle as part of the pattern. On a proportional grid, we would have to draw this as an egg-shape, so that when knitted it would appear the correct shape. Now, different knitting techniques work on different proportions of stitches to rows. What is a good average for two-colour work, will be hopelessly wrong for four-colour, because we are knitting double the number of rows to obtain the correct pattern, so the additional rows knitted will change the measurement of 40 rows in millimetres.

Luckily for us, this was taken into account when the Creation 6 program was developed and, instead of having numerous proportional grids available for designing, we have the basic one of squares. This is then converted in the console to a proportional grid by your swatch measurements, if you are using the Form section of the console program and by entering the knitting technique. As the technique and so on is entered, the grid becomes 'elastic' and is stretched to the correct proportions so that the shapes are all kept as drawn. A circle will knit as a circle not an ellipse, a square, a rectangle and so on. At first, all of

bit irrelevant. But believe me it is very necessary for keeping your patterns correct. Nothing is more frustrating than designing a pattern and taking hours to get it right only to find that, when it is knitted up on the machine, the whole thing is either squashed almost flat, or stretched lengthways so as to be almost unrecognisable as the original design, which can happen on some design systems.

So, Creation 6 takes care of this for us by working on an elastic grid, allowing us to design in proportion and then making this a proportional pattern within the electronics to keep the design proportions correct.

With Creation 6 you can see on your PC screen the effect that the proportional grid will have on your design regarding both the knitting techniques and swatch size as well as what happens when swatch measurements and knitting techniques are combined.

Look at Figure 1. This is a very simple and basic two-colour design. It does contain very definite geometric shapes that need to be knitted in proportion to keep the pattern correct. The design is based on squares, but if it were knitted without proportional adjustment, the whole thing would be incorrect and pulled out of shape. See Figure 2.

Draw any design you like on your Creation 6 design area. Try to include some elements that are of a geometric type, such as a circle, diamond and so on. To start with, just make this a two-colour design as shown in my example Figure 3.

Now look at the icon bar at the left of your screen. At the top just below the left-hand mouse icon, there is box CM. Notice that this also contains a small rectangle in the lower right corner, denoting that this icon has a sub-menu. Take the cursor into the CM box and click the right mouse button. A new sub-menu appears. See Figure 4.

The box containing the figure 1 is white and the rest black with white figures. This is normal. The 1 box is the heading for entering the number of millimetres equal to 40 rows. This is entered by deleting the three Xs at the bottom of the sub-menu and replacing them with your millimetres number, in this example 30. Do this now. Now click the mouse button on the 2 box. It will change from a black background to white and three more Xs will appear at the bottom of the areas. Delete these and enter your measurement for forty stitches, in this example 120. The 3 box is for entering a technique, which we

will do later. The 4 box is where you would enter a cast on number. The box with the question mark – ? – operates only with boxes 3 or 4 highlighted and calls up the technique numbers or cast on numbers as lists.

When you have entered the measurements for rows and stitches, click the mouse button anywhere within the black area of the sub-menu box. The box disappears, but you have now set the proportions of your pattern with regard to your own swatch measurement.

Next time George continues with the explanation of proportional grids.

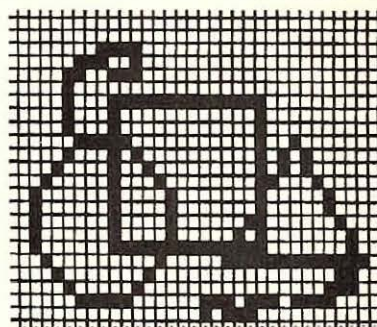


FIGURE 1



FIGURE 2

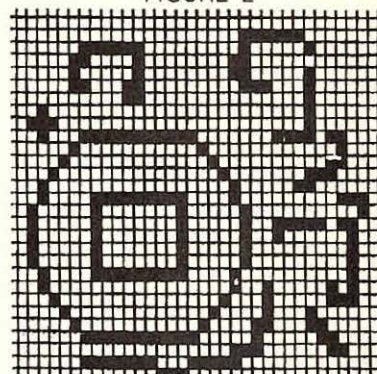


FIGURE 3

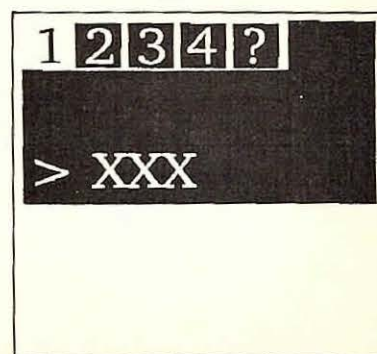


FIGURE 4

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A BRAND NEW PUNCHCARD MACHINE

Recently the big news has all been about the latest electronic machines and computer programs for them. The advances made have been very exciting but not every knitter wants to go too 'high-tec'. For those who prefer the familiar punchcard machine, there have also been plenty of advances and now we report on the latest of them, the Brother KH864.

The exciting news for Brother punchcard fans is the recent introduction of the brand new KH864 knitting machine. The popularity of the 24 stitch models remains and the KH864 brings together all the familiar functions which punchcard owners have come to expect.

This is a standard gauge machine which can produce all the standard stitch patterns including tuck, slip, weaving, Fair Isle and plating. The addition of an optional lace carriage provides further scope with a choice of plain and fashion lace, woven lace, tuck and lace and Brother's exclusive fine lace.

All the usual 'standard gauge' yarns can be used on this needle

bed, giving a wide choice of all those favourite cotton, wool and acrylic textures in two, three and four ply thickness as well as fine double knit.

Patterning facilities are versatile – the KH864 has a special feature for automatically knitting single motifs or blocks of pattern by using motif cams. Automatic end needle selection is another bonus which ensures that knitted edges are always neat and tidy.

Further knitting potential can be increased with the addition of one or more of the Brother knitting accessories. For example, a whole range of plain and purl patterns, moss stitch and rib formations are possible with the KG89 Garter Carriage – the KH864

features a built-in rail to accommodate this popular attachment.

For those who like to use their own design ideas, the KL116 Knitleader charting device is another option – this allows the knitter to work from a full size pattern outline. Basic block shapes are provided in a range of sizes for all the standard styles and these can be adapted to fit the individual figure. No pattern instructions are involved as the shaping is worked by following the outline row by row. The initial requirement is a tension square in your own choice of yarn and stitch pattern and the stitches and rows are used to set the Knitleader to work to the appropriate measurements. This accessory offers complete freedom of choice!

There are many other attachments which can be added to the KH864. Once the basic knitting techniques are mastered it is well worth buying a KR850 Ribber attachment to create a professional finish to all ribbing. The addition of the ribber offers a wide range of double bed fabrics and textures which cannot be produced on the single bed – one of which is double jacquard. This and

other double bed patterning can be enhanced by the use of a colour changer – Brother have one for the double bed (the KR900) as well as one for single bed knitting (the KHC820A). A colour changer will appeal to anyone who likes to use a lot of colour or different yarn textures when pattern knitting. Other accessories include the KA8210 Intarsia Carriage (for all picture or multi-colour designs without floats); the KA8300 Transfer Carriage for quick manoeuvring of stitches from bed to bed; the KA8310 Linker, which has a whole host of applications for both practical and decorative finishes and the KE100 Motor Drive for those who need a little help!

You'll find the new Brother KH864 at your local dealer now – make sure you get along there to give it a test drive!!

We regret that this article on the KH864 means we have not been able to bring you Diane Bennett's regular feature. We're sorry to disappoint you but Diane will be back as usual next month. Meanwhile, see the advertisement on page 93 for her books and tapes.



The new Brother KH864 punchcard machine

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LACE ON THE FRENCH ELECTRONICS

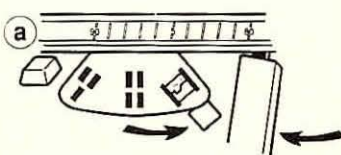
I would like, in this article, to clear away any myths or false impressions people may have concerning lace on the Singer/Superba machines.

Gwen Merricks

I have found these machines to be the most versatile on the market in the production of lace. The Japanese machines will knit lace from specially produced and marked cards and this involves using the lace carriage for many transfer rows in between two knitted rows with the main carriage. The cards are marked in such a way that stitches are transferred from right to left on some rows and from left to right on other rows, so avoiding a bias.

On Singer/Superba machines,

stitches are not transferred from side to side, but instead from back bed to front bed. The front bed is set into the correct position by moving the intermediary lever to the 1/4 pitch, or transfer position.



The needles are then slightly offset.



Although special lace patterns are provided, they are not necessarily needed. It is possible to produce lace from any stitch design, including those meant for Fair Isle, which of course means that you could knit a cardigan or jacket in Fair Isle or jacquard and then knit a lace sweater using the very same stitch pattern to complement it.

Some of my favourite lace patterns are:

2331 - Sheet 2, patterns 2 and 5.
624 - Pattern numbers 4, 17 and 18.

9000 - Pattern numbers 96 and 251 (see sample 1).

600/611 - As these are small pattern repeats, I have many favourites on this model.

All of these are Fair Isle or jacquard patterns. Also, an alternate needle pattern produces beautiful mesh lace very easily.

The 'double rows' function is used to produce lace and therefore thought must be given, when choosing a stitch pattern for lace, to the height of the pattern (row repeat) which, when the 'double rows' function is applied, could produce a larger, bolder pattern than you had anticipated.

It is great fun experimenting with these patterns and producing some really interesting samples.

When knitting lace, the front bed becomes the 'main bed' and, after knitting the rib, all stitches should be transferred to the front bed, using the 1/4 pitch position and the transfer carriage from left to right. Remember to knit a loose row first before using the transfer carriage.

Alternatively, holding the cast on comb against the front bed, use the single bed cast on method to provide the stitches on the front bed.

Once all the stitches are on the front bed, bring into working position all the corresponding needles on the back bed (these are slightly offset). Choose your stitch pattern and apply the function 'double rows'. The electronic box settings are as follows:

2331/2310, all light scanning machines



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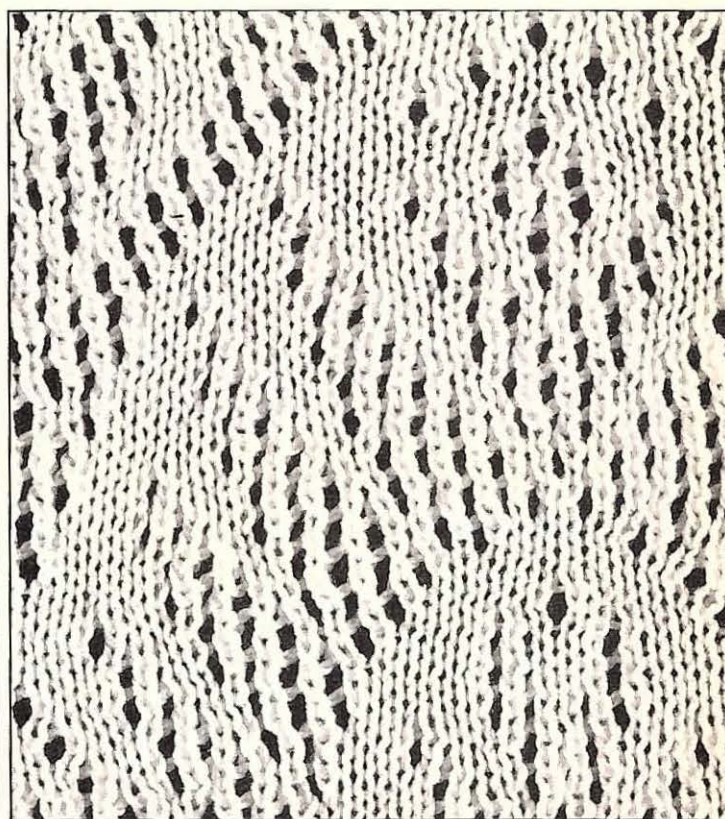
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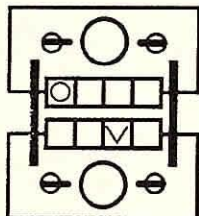
1811



SAMPLE 1
9000 Pattern No. 251

9000 On the Main Menu, choose Lace. Choose your stitch pattern and apply 'double rows' and 'all over pattern' quit and No. 4 Knit.

The carriage settings for all models are the same.



B.B. Cancel Key and Needle Return Levers in Neutral.

F.B. V. Key and Needle Return Levers in Neutral.

Because the front bed is now the main bed, the main tension is set on the front carriage. The tension for the back carriage is roughly half that of the front carriage.

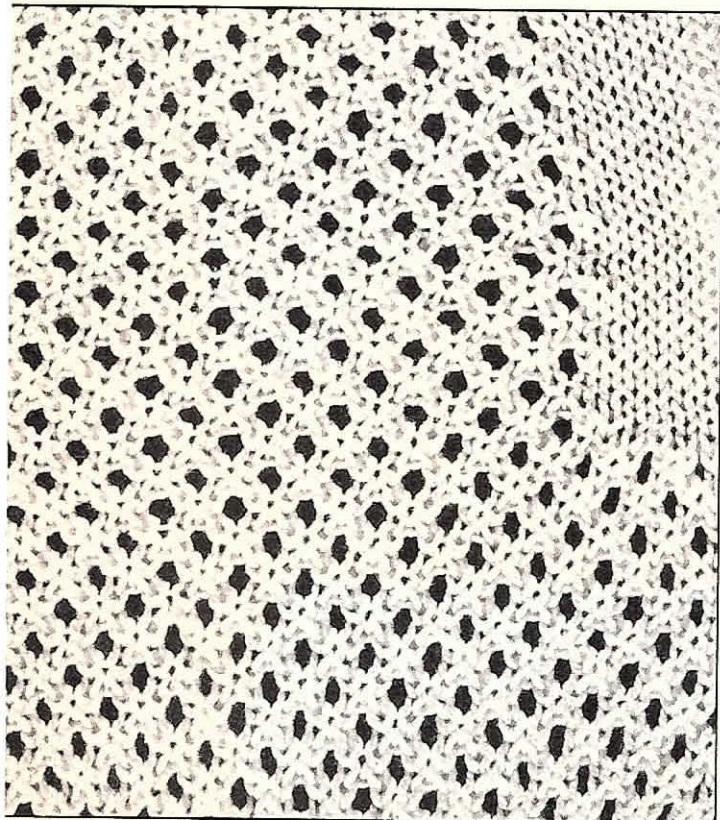
Now, as you take the carriage across, the yarn is looped over the selected needles on the back bed, while being knitted on every needle on the front bed. On knitting back to the right hand side, the loops on the back bed are knitted into fully formed stitches, as this is a repeated row.

Place the transfer carriage on the left hand side and, firmly

pushing down, slide the carriage across to the right hand side. The stitches are now transferred to the front bed. This process is then repeated and never varies throughout your pattern: two rows with the main carriages and one row with the transfer carriage. The stitches are always transferred from back to front, not side to side, so I have never encountered any problem with bias knitting.

Another thing which I like about Singer/Superba machines when knitting lace, is the wide variety in the thickness of yarns it is possible to use on them. In France, from where the machines originate, double knitting is mostly used for lace. I have used various four plys, three plys, two plys and even 2/30s singly, successfully.

A vertical panel of lace is also very easy to knit. As lace can only be produced where there are needles on the back bed in working position, by simply removing a block of needles on the back bed, lace will only be knitted on the remaining needles. Try a sample of lace over 60 stitches, then remove all but the remaining centre 20 back bed needles. Continue with your sample. The result is an easy panel of lace with no cams to put on to the needlebed or dials to be moved (see sample 2).



SAMPLE 2
Mesh lace and mesh lace showing a panel.

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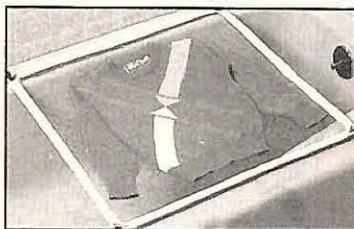
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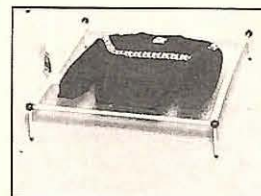
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9 LACE TOP

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Singer or Superba electronic machines.

MATERIALS

Bramwell Savannah Cotton.

1 [1. 1] x 500g cone in White (MY).

GARMENT WEIGHT

Finished garment in second size weighs 240g.

The fibre content of this yarn is 100% Mercerised Cotton. For further information about this yarn, please write to the following address: F. W. Bramwell & Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

ABBREVIATIONS AND YARN THICKNESS

See last page.

MEASUREMENTS

To fit bust 81 [86, 91] cm, 32 [34, 36] in.

Actual size 98 [103, 108] cm, 38½ [40½, 42½] in.

Length to shoulder 45.5 [47, 48] cm, 18 [18½, 19] in, plus welt.

Sleeve seam 5.5 cm, 2¼ in, plus cuff.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 45 rows to 10 cm, 4 in measured over stocking stitch after washing (stitch size approximately 5½).

20 stitches and 50 rows to 10 cm, 4 in measured over lace pattern after washing on MT-3½/MT (stitch size approximately 2½½).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.

Fill in pattern, as shown, before starting to knit.

When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

LACE PATTERN

Follow instructions in your manual, remembering to use the "double row" function or refer to the accompanying article on page 62.

BACK AND FRONT ALIKE

With carriage at right, set machine for 1x1 rib. Push 55 [58, 60] Ns at left and right of centre to WP. 110 [116, 120] Ns. Push corresponding Ns on front bed to WP. Arrange Ns for 1x1 rib. Using MT-3½/MT-3½ and MY, cast on and K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using RT/RT, K 7 rows. Using MT/MT, K 1 row. Push empty Ns on front bed to WP and using the transfer carriage from left to right, transfer sts to front bed. Push corresponding Ns on back bed to WP. Set machine for lace. Set RC at 000. Using MT-3½/MT, cont in lace patt. K 38 rows. Using WY, K a few rows in st st and release from machine. Push 80 [84, 88] Ns at left and right of centre 0 to WP. 160 [168, 176] Ns. With carriage at right and wrong side facing, replace sts on to Ns inc evenly. Unravel WY. Set RC at 000. Using MT and MY, cont in st st. K 70 rows. Place marker at each end. K 64 [70, 76] rows.

SHAPE NECK

Push 98 [102, 106] Ns at left to HP and cont on rem sts for first side. Set needle return levers to neutral. K 2 rows. Push 6 Ns at left to HP, K 2 rows. Push 5 Ns at left to HP, K 2 rows. Push 4 Ns at left to HP, K 2 rows. Push 2 Ns at left to HP, K 2 rows. 45 [49, 53] sts. Hang claw weights next to HP Ns when necessary. K 28 rows. Using WY, K a few rows and release from machine. With carriage at left, push 62 [66, 70] Ns at left from HP to UWP. Finish to correspond with first side, reversing shapings by reading right for left. Push rem 70 Ns from HP to UWP. Push 20 Ns at left and right from NWVP to WP. 98 Ns. Pick up 20 sts along each side of neck and place on to Ns. Using MT and MY, K 1 row. Set machine for 1x1 rib. Transfer every alt st on to corresponding N on front bed. Cont in 1x1 rib. Rehang claw weights. Set RC at 000. Using MT-3/MT-3, K 19 rows. Using MT/MT, K 1 row. Cast off with a latch tool.

SLEEVES

Knitted from top. Push 144 [152, 160] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, shape sides by dec 1 st at each end of every 3rd row until 128 [136, 144] sts rem. K 2 rows. RC shows 26. Set machine for 1x1 rib. Transfer every alt st on to corresponding N on front bed. Cont in 1x1 rib. Set RC at 000. Using RT, K 19 rows. Using MT+4½/MT+4½, K 1 row. Transfer sts to back bed. Cast off with a latch tool.

TO JOIN RIGHT SHOULDER

Push 45 [49, 53] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and MY, K 1 row. Cast off.

TO JOIN LEFT SHOULDER

Work as for right shoulder reading left for right.

TO JOIN SLEEVES TO ARMHOLES

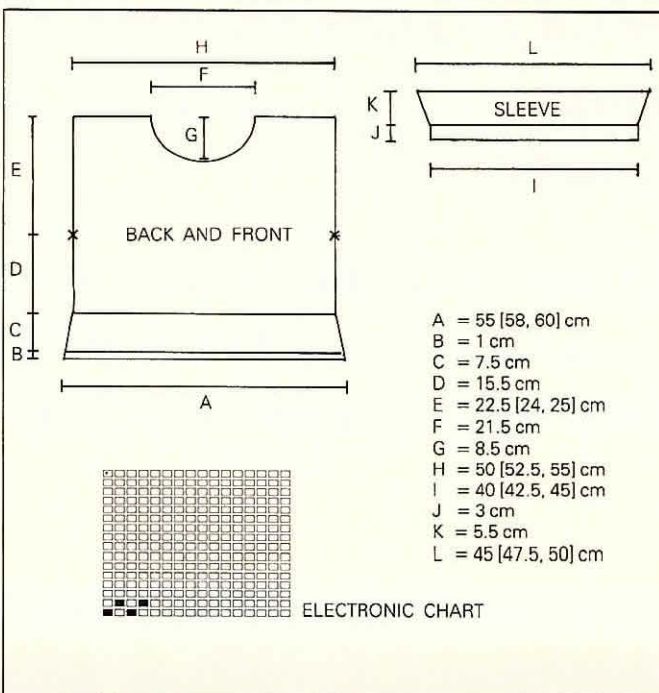
Push 144 [152, 160] Ns to WP. With K side facing, pick up 144 [152, 160] sts between markers and place on to Ns. With P side of sleeve facing, replace 144 [152, 160] sts on to same Ns. Using MT and MY, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join side, sleeve and neckband seams.





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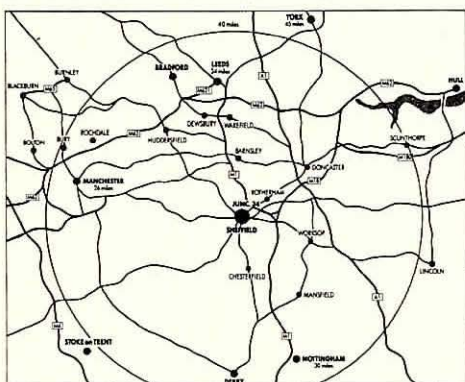
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TALKING POINT

LET'S ALL CHEAT . . .

Why do something the hard way when you can save time and temper by doing it an easy way? Next time you are struggling with stubborn cables, try this easy way.

Shelagh Hollingworth

LEARNING NEW METHODS

The name of June Shaw, of Lakemba, in Australia, really deserves to be picked out in gold for the way she drew my attention (and that of all our readers) to **an easy way of making cables**. She did not claim to have invented it herself, in fact, she thought we might have already come across it. I hadn't, June, so I thank you from the bottom of my heart.

Recently I was faced with trying to make a cable on my chunky machine. We all know how sometimes the stitches stubbornly refuse to be crossed and these definitely had a mind of their own. The yarn I was using was cotton, a double knitting weight and not the best for cabling at any time and I did need to have cables, since I had sketched them into my design. When you have shown a sketch that has cables, leaving them out is a bit like leaving out the sleeves.

I did not just give up after one attempt. I tried various methods, although I was a bit limited because I only have two-pronged transfer tools for that machine. It was only when I was almost in despair that I recalled having seen a letter written by a knitter from overseas, about an easy way to make cables and it seemed a pleasant way to take a break by referring back a few months until I found the letter from – you've guessed it – June Shaw.

It was in the February 1992 issue and it looked a bit complicated but so do most things before you actually have a go. What really attracted me to the whole idea was that June said: "Personally I think it is the greatest thing since sliced bread." Whatever you think about sliced bread (for myself, I detest it), we all know the expression meant we didn't know how we managed before it existed. Anything that good appeared very inviting.

It seemed a bit risky to begin on the main pieces of work, so I made a separate swatch. This later proved a very good idea

because the finished panel drew in, in the same way as regular cable panels and I needed to know by how much. We always beg you to make swatches before you start and designers are no different, making a swatch and learning something new can save a lot of heartache.

SETTING UP THE PANEL

The cable that was demonstrated in the magazine was a little like a lobster claw cable, or could perhaps be described as a three-way plait. This was the very cable I had formerly been trying to make without success. This consists of three lots of three stitches. For the first crossover you take three stitches from the left and cross them with the three centre stitches. After four rows, you cross the stitches from the right with the three centre stitches. Even with side stitches taken out of work it had been more than my machine and yarn wanted to tackle. Since there was no picture with June's letter I was not aware that I would end up

with the cable I was looking for.

Following her instructions to the letter, I took the centre stitch and transferred it to the adjacent needle. I then counted three needles each to the right and left and transferred the next stitch to adjacent needles as well, leaving the empty needles in non-working position. This was as shown; although June says that you can work with other combinations of stitches, I felt that it was no time for living dangerously. I continued knitting until I had about twenty centimetres, eight inches, and removed the stitches from the machine. Later I realised it would have been wiser to have made a stitch on the empty needles and worked a couple of rows before finishing.

That was all very simple. Now came the time to make the magic cable. It can be quite difficult working at something with needle and yarn with your eyes glued to a diagram but this I had to do. I could see from the diagram how the back of the work should look, what I was not prepared for was how the front of the work would look. It seemed all wrong that I had horizontal loops across the face of the work. Since I am one of those people who do something the wrong way round, if there is the slightest opportunity, I also inserted the needle incorrectly the first time only spotting my mistake when I read on and found that I could not follow the next instruction if my needle was at the back of the work.

CHEATING THE CORRECT WAY

Here is my slightly longer version

of June's method, with pictures of both sides of the work and the finished cable. Thread a tapestry needle with matching yarn. With right side of work facing and leaving a loose end, insert needle from front to back between the loops at centre, four rows from the start of the panel.

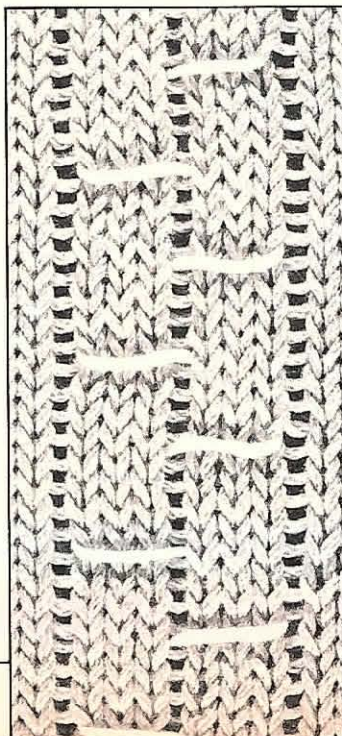
* Take needle behind work and bring to the right side through loops at left, four rows higher. Insert needle on same row between centre loops, from front to back, take needle behind work and bring to front between loops at right, four rows higher. Insert needle on same row at centre as before *. Repeat from * to * until end of piece. The yarn on the front of the work is horizontal and on the back it is at an angle.

Now comes the fun part. Take the loose ends and pull gently until the cable forms. You may need to adjust it at the centre on long pieces since the ends tend to pull rather tightly to start with. Once you are satisfied with the evenness, secure the ends. If you think the side loops are a bit obtrusive you can rib up the stitches with a latch tool. You will not need to do this on the central loops because these disappear when the cable is pulled into place.

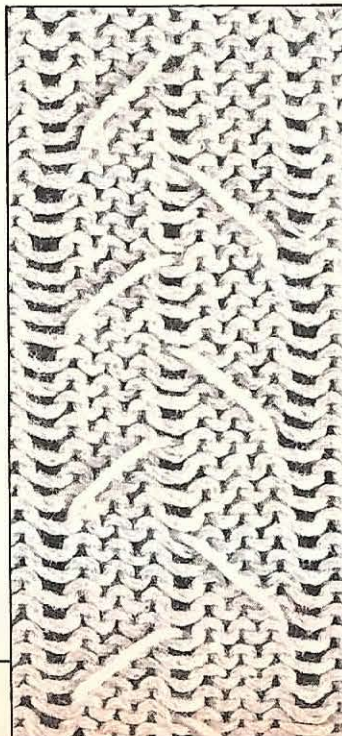
This method is magic and it helped me out just when I needed it. I was working on a basic cable pattern, but now I'm wondering if there are other clever cables to be made this way. One day when I have time to spare I must experiment with this method.

Is it cheating? No, I don't think so. After all, there are hand-knitters who would have us believe that we are cheating merely by producing knitting on a machine.

Front of work



Back of work



Finished cable



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All the regular To & Fro contributors including our new members who we introduce overleaf

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With her 'Creative Fabrics', Susanna shows us just some of the exciting results which can be achieved with a bit of experimentation. Her inspiration and step by step instruction bring a whole host of unusual techniques within our grasp.

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Diane's expertise on the Brother electronics has rapidly expanded with the introduction of each new model and To & Fro readers have already benefited from her invaluable teaching skills through articles, tuition tapes and courses. Diane will continue to pass on her knitting 'know-how' for all levels of experience, offering others the chance to build upon their skills.

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Machine knitting tuition is one area in which Angela's talents excel—she caters for all levels of experience on a variety of machines and accessories. Her articles cover techniques and skills with plenty of hints and tips on how to achieve perfect results.

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10 MAN'S SWEATER WITH FAIR ISLE BORDER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with a ribber. If you don't have a ribber, work in mock rib as last page, or knit by hand.

MATERIALS

Emu Super Wash 4-ply.

11 [12, 12, 13, 13] × 50g balls in Grey (MC).

2 [2, 2, 2, 2] × 50g balls in Cream (A).

1 [1, 2, 2, 2] × 50g balls in Navy (B).

1 [1, 1, 1, 1] × 50g ball in Red (C).

1 [1, 1, 1, 1] × 50g ball in Green (D).

GARMENT WEIGHT

Finished garment in third size weighs 655g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address: Emu Wools Ltd., Leeds Road, Greengates, Bradford, West Yorkshire BD10 9TE.

ABBREVIATIONS AND YARN THICKNESS

See last page.

MEASUREMENTS

To fit chest 97 [102, 107, 112, 117] cm, 38 [40, 42, 44, 46] in. Actual size 112 [118, 123, 129, 135] cm, 44 [46½, 48½, 50¾, 53¾] in.

Length to shoulder 71.5 [71.5, 72.5, 72.5, 73.5] cm, 28¼ [28¼, 28½, 28½, 29] in.

Sleeve seam 51 [51, 52.5, 52.5, 54.5] cm, 20 [20, 20¾, 20¾, 21½] in.

Instructions are written for the first size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28.5 stitches and 38 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

28.5 stitches and 36 rows to 10 cm, 4 in measured over Fair Isle pattern on MT+1 (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.

Punch card, as shown, before starting to knit.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN

K 4 rows A/B, 4 rows MC/D, 4 rows MC/C. These 12 rows form pattern.

UWP. Using MY and WY, K a few rows in st st and release from machine. With carriage at left, push rem Ns from HP to UWP. Lock card on first row. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 48 [48, 50, 50, 52] Ns at left and right of centre 0 to WP. 96 [96, 100, 100, 104] Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Insert punchcard and lock on first row. Set RC at 000. Using MC, K 1 row.

Release card and cont in Fair Isle patt. Using MT+1, K 3 rows. Shape sides by inc 1 st at each end of next and foll 7th row. K 5 rows. RC shows 17. Lock card on first row. Cont in st st and MC. Using MT, cont to inc on every 7th row from previous inc until there are 106 [106, 110, 110, 114] sts. K 4 rows. RC shows 37. Release card and cont in Fair Isle patt. Using MT+1, K 2 rows. Inc 1 st at each end of next row, K 1 row. Lock card on first row. Cont in st st and MC. Using MT, cont to inc on every 7th row from previous inc until there are 142 [142, 148, 148, 154] sts. K 4 [4, 3, 3, 4] rows.

BACK

With ribber in position and carriage at right, set machine for 1×1 rib. Push 81 [85, 89, 93, 97] Ns at left and right of centre 0 to WP. 162 [170, 178, 186, 194] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 38 rows. Transfer sts for st st.

1st AND 4th SIZES

Inc 1 st at right edge.

3rd SIZE

Inc 1 st at each end.

ALL SIZES

162 [170, 178, 186, 194] sts.

Insert punchcard and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in Fair Isle patt. Using MT+1, K 52 rows. Lock card on first row. Cont in st st and MC. Using MT, K 20 rows. Release card and cont in Fair Isle patt. Using MT+1, K 4 rows. RC shows 78. Lock card on first row. Cont in st st and MC **. Using MT, K 156 [156, 160, 160, 164] rows.

SHAPE NECK

Push 95 [99, 104, 108, 114] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 76 sts at beg of next and foll alt row. 55 [59, 62, 66, 68] sts. Release card and cont in Fair Isle patt. Using MT+1, K 4 rows. Cast off. With carriage at right, push 28 [28, 30, 30, 34] Ns at right from HP to UWP. Using MT and WY, K a few rows in st st and release from machine. With carriage at left, push rem Ns from HP to UWP. Lock card on first row. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to **. Using MT, K 130 [130, 134, 134, 138] rows.

SHAPE NECK

Push 90 [94, 99, 103, 109] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll alt row, K 1 row. Dec 1 st at beg of next and every foll alt row until 55 [59, 62, 66, 68] sts rem. K 4 rows. Release card and cont in Fair Isle patt. Using MT+1, K 4 rows. Cast off. With carriage at right, push 18 [18, 20, 20, 24] Ns at right from HP to

RC shows 163 [163, 169, 169, 177]. Release card and cont in Fair Isle patt. Using MT+1, K 4 rows. RC shows 167 [167, 173, 173, 181] and work measures 44 [44, 45.5, 45.4, 47.5] cm, 17¼ [17¼, 18, 18, 18¾] in. Cast off.

CUFFS

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 78 [78, 80, 80, 82] sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 38 rows. Transfer sts for st st. With P side facing, replace 96 [96, 100, 100, 104] sts from lower edge of sleeve on to Ns, gathering evenly. Using MT+3, K 1 row. Cast off.

NECKBAND

Join right shoulder seam. Push 152 [152, 156, 156, 164] Ns to WP. With carriage at right and K side facing, pick up 34 sts down left side of front neck, 18 [18, 20, 20, 24] sts across front neck, 34 sts up right side of front neck, 19 sts down right side of back neck, 28 [28, 30, 30, 34] sts across back neck and 19 sts up left side of back neck and place on to Ns. Set RC at 000. Using MT and MC, K 1 row. With ribber in position, set machine for 1×1 rib. Transfer every alt st on to corresponding Ns on ribber. Cont in 1×1 rib. Using MT-6/MT-6, K 36 rows. Transfer sts for st st. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves, matching centre to shoulder seams. Join side and sleeve seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC.



SILVER SCENE

We have a mixed bag on the theme of motifs this month, beginning with a query from my post bag.

Liz Norton

Mrs Brenda Mitchell of Shipley, West Yorkshire, wrote asking if it is possible to change the width of a pattern saved on a memory card. She gave the example of a hedgehog pattern which she had used on a sweater. The hedgehog itself was 19 stitches wide and she had saved it as a 23-stitch pattern repeat. This allowed four stitches between hedgehogs if they were knitted as a band or series of bands on a sweater. Mrs Mitchell wants to know if she can increase or decrease the width of the pattern, in order to get complete repeats of the pattern on a sweater that is a different size to the one she used her 23-stitch repeat for. As she says, you can do this if the pattern is on the mylar sheet by adjusting the pattern width dial, but since she saved the hedgehog she has erased the mylar sheet.

The Design Controller doesn't have a program written especially for changing the pattern but I've spent some time wondering if any of the programs could be used for this purpose, even if they weren't originally intended to be; however, I've had no success. The only solution I can see is in future to

save any pattern of this sort as a variety of widths. This, of course, will use up space on the memory card, but in practice you probably wouldn't save too many versions of the pattern, as too many stitches between the repeats will lead to long floats on the reverse side of the knitting.

This suggestion won't help Mrs Mitchell with her hedgehog of course and I'm sorry about that, but she may have helped the rest of us to avoid the problem. It's the kind of thing you don't think of until it actually happens to you. At least, I don't!

I'm sometimes asked about using the right hand side of mylar sheets for patterns. The EC1 Pattern Controller has two pattern width dials, one for the left and one for the right of the pattern, so with this equipment you can of course use the right of the mylar sheet just as you use the left.

It is also possible though to use the right side of the mylar sheet on older machines for motif patterns, though not for all-over patterning. Draw the motif at the right. Put the pattern width dial to 60. Position the point cams to indicate the position of the motif.

With the No.2 left-hand light on, on the 580 and right-hand light on, on earlier models, position the N1 cam in line with the right-hand point cam.

If the pattern is facing the other way and the No.2 right-hand light is on, on the 580, or the left-hand light on, on earlier models, then line the N1 cam up with the left-hand point cam.

Figure 1 shows how this works. The mylar sheet has two motifs on it, "A" on the left and "B" on the right. The solid lines mark the edge of the mylar sheet, the dotted lines the boundary between the two motifs. The diagram shows how the pattern

would be repeated if the point cams were at the edge of the knitting, as viewed from the purl side of the knitting.

When the No.2 left-hand light is on, on the 580 (right-hand light on earlier machines), motif "A" lies to the right of the N1 cam, motif "B" to the left. The point cams mark the edge of the pattern knitting and are positioned so that there is only space for the "B" pattern to be knitted.

When the No.2 right-hand light is on, on the 580 (left-hand light on earlier machines) (Figure 2), the "B" motif is to the right of the N1 cam, so the N1 cam is lined up with the left point cam and again

FIG 1.

Position of N1 cam and Point cams to knit motif B only when No.2 left-hand light is on, on the 580 (right-hand light on earlier models).

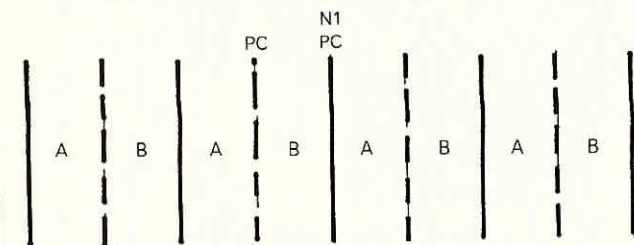
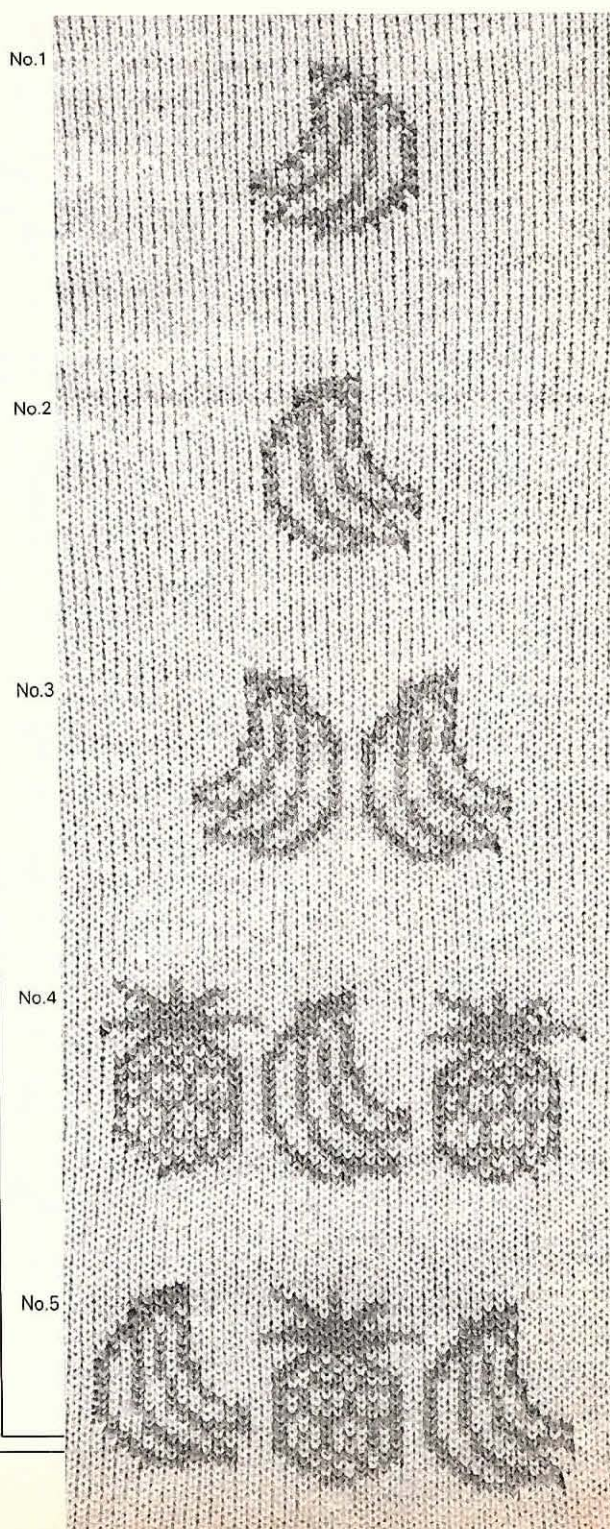
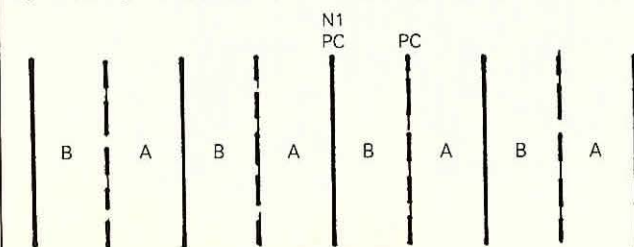


FIG 2.

Position of N1 cam and Point cams to knit B motif only when No.2 right-hand light is on, on the 580 (left-hand light on earlier models).



the point cams limit the pattern knitting to one repeat of the "B" motif.

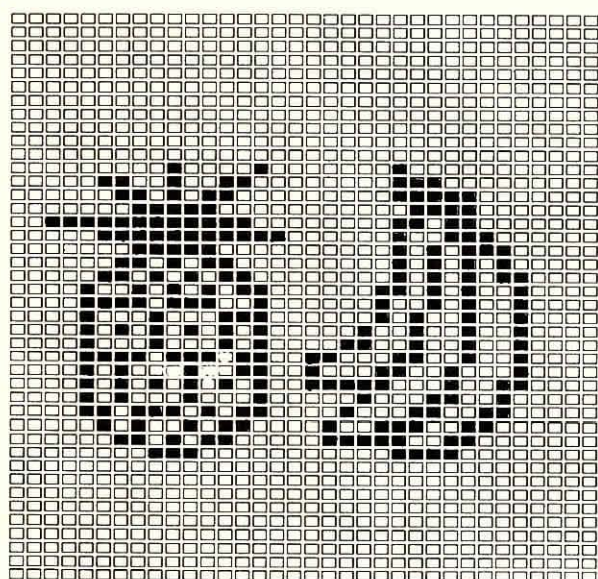
I suggested starting by setting the pattern width dial to 60. I assumed that the "B" motif was drawn against the right-hand edge of the mylar sheet, that is with the right edge of the motif on the sixtieth stitch of the mylar sheet.

If in fact it stops short of the edge of the mylar sheet, say on stitch 56, then set the pattern width dial to 56.

You can of course save a motif drawn in this way on a memory card. Both patterns "A" and "B" will have to be saved. To use pattern "B" the programming will

be the same as when it is on a mylar sheet.

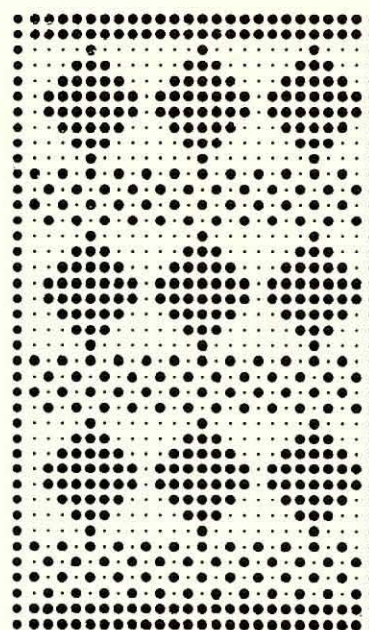
Finally, as this is the Christmas issue, I'm finishing with a little quiz, which I hope you will find time to do just for the fun of it over the holiday. I've taken the pineapple and banana pattern and knitted it using various buttons and changing the position of the point cams. (As this was a programming exercise I didn't "wrap" the edge of the motifs. I still had to use the yarn separators though.) Can you work out how to program them? Sorry, no prizes. Answers below. In the meantime, Happy Christmas!



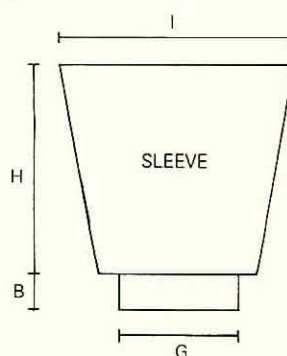
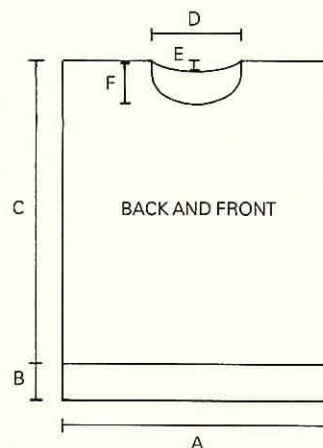
Pattern used for Programming Quiz.
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ANSWERS TO PROGRAMMING QUIZ

- NOTE:** The No.2 left-hand light is ON on 580 (the right-hand light on earlier machines) unless otherwise stated. Pattern width dial on 28 unless otherwise stated.
- No.1** N1 cam between needles 6 and 7 on left.
Point cams – needles 6 on left, 7 on right.
No.2 right-hand light ON on 580 (left-hand light on earlier machines).
- No.2** N1 cam between needles 7 and 8 on right.
Point cams – needles 6 on left, 7 on right.
- No.3** N1 cam in centre.
Point cams – needles 14 left and right.
No.2 right-hand light ON on 580 (left-hand light on earlier machines).
- No.5** mirror variation light ON on all machines.
Pattern width dial on 29.
- No.4** N1 cam between needles 20 and 21 on left.
Point cams – needle 20 on left, 22 on right.
- No.5** N1 cam between needles 6 and 7 on left.
Point cams – needles 19 on left, 22 on right.



PUNCHCARD



- A = 56.5 [59.5, 62, 65, 68] cm
B = 7 cm
C = 64.5 [64.5, 65.5, 65.5, 66.5] cm
D = 18 [18, 19, 19, 20] cm
E = 2 cm
F = 9 cm
G = 33.5 [33.5, 35, 35, 36] cm
H = 44 [44, 45.5, 45.5, 47.5] cm
I = 49.5 [49.5, 51.5, 51.5, 54] cm

ADULT'S SWEATER

BACK

Handle down. Orange strippers. Set up 41 [44, 46, 49, 51] Ns at left and right of centre on each bed in WP for full needle rib. 82 [88, 92, 98, 102] Ns on each bed. Set lock on N/N and stitch size to 2½/2½. Using MC, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. (6000 – Use cast on 2.) Set RC at 000. Set lock on N/N and stitch size to 4¼/4¼, K 23 rows. Arrange pushers under every front bed N in WP. Put card holder in centre of needlebed. Insert card into card holder and set to 0. Programme card with deco and clip deco to lock. Set RC at 000. (Patt A.) Set lock on N/AX←, stitch size to 4½/4½ and deco on 4. (6000 – Pattern 1017, Knit Tech 186.) Cont in stripes of 2 rows MC and 2 rows C, K until RC shows 210 [210, 222, 236, 236] and work measures 37 [37, 39, 41, 41] cm, 14½ [14½, 15¼, 16¼, 16¼] in. Place marker at each end *. K until RC shows 352 [352, 372, 392, 392] and work measures 58.5 [58.5, 61.5, 64.5, 64.5] cm, 23 [23, 24¼, 25½, 25½] in. Place a marker at each side of centre 32 sts on front bed. Cast off loosely.

FRONT

Work as for back to *. K until RC shows 296 [296, 316, 336, 336].

SHAPE NECK

Note number in window of card holder (6000 – Note RC number on console). Using a length of MC, cast off centre 14 sts on each bed loosely and return pushers under these Ns to blocking rail. Note position of Ns at left. Transfer sts at left on to decker combs and return pushers under these Ns to blocking rail. Cont on rem sts for first side. Set RC at 000. Dec 1 st on each bed at neck edge on every 4th row until 25 [28, 30, 33, 35] sts rem on each bed. K to row 56. Cast off loosely. Return pushers to blocking rail. Arrange Ns at left as noted. Replace sts from decker combs on to Ns. Arrange pushers under every front bed N in WP. Turn card to number noted (6000 – Return to noted RC number on the console). Programme card with deco and clip deco to lock. Set lock on N/AX← and deco on 4. Finish to correspond with first side, reversing shapings.

SLEEVES

Handle up. Orange strippers. Set up 25 [25, 27, 29, 29] Ns at left and right of centre on each bed to WP. 50 [50, 54, 58, 58] Ns on each bed. Arrange Ns for 1x1 rib. Arrange pushers under every back bed N in WP. Handle down. Push up empty Ns in between Ns on back bed to WP. 50 [50, 54, 58, 58] Ns on back bed. Set lock on N/N and stitch size to 4/4. Using

11 DUOMATIC SWEATERS

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic 80 machines with Deco and E6000 machines.

MATERIALS

Brockwell's 3-ply Botany Wool.

ADULT'S SWEATER

1 x 450g cone in Cherry (MC).

1 x 450g cone in Ecru (C).

CHILD'S SWEATER

1 x 250g cone in Cherry (MC).

1 x 250g cone in Ecru (C).

GARMENT WEIGHT

Finished Adult's garment in third size weighs 575g and Child's garment in first size weighs 350g before washing.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address: S. & J. Andrews (WY) Ltd., Stansfield Mill, Triangle, Sowerby Bridge, West Yorkshire HX6 3LZ.

ABBREVIATIONS AND YARN THICKNESS

See last page.

MEASUREMENTS

ADULT'S SWEATER

To fit bust or chest 82 [87, 92, 97, 102] cm, 32 [34, 36, 38, 40] in. Actual size 89 [95, 100, 106, 111] cm, 35 [37½, 39¼, 41¾, 43¾] in. Length to shoulder 58.5 [58.5, 61.5, 64.5, 64.5] cm, 23 [23, 24¼, 25½, 25½] in.

Sleeve seam 44.5 [46.5, 46.5, 48.5, 48.5] cm, 17½ [18¼, 18¼, 19, 19] in.

CHILD'S SWEATER

To fit chest 66 [71, 76] cm, 26 [28, 30] in.

Actual size 71 [77, 82] cm, 28 [30¼, 32¼] in.

Length to shoulder 43 [47, 50] cm, 17 [18½, 19¾] in.

Sleeve seam 32 [36, 40] cm, 12¾ [14¼, 15¼] in.

Instructions are written for the first size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

50 stitches (on each bed) to 27.8 cm and 100 rows to 15.3 cm, measured over pattern (stitch size approximately 4¼/4¼ – wash and dry, then lightly steam press before measuring).

For perfect results, please check your tension carefully.

KNITTING NOTES

Duo 80 Users – Punch card, as shown before starting to knit. The pattern is 10 stitches wide by 10 rows high, so you will need to punch the pattern four times across the card and over 40 rows in height (not counting the three rows of holes for joining card). (6000 – Use Pattern 1017 Knit Tech 186. Use cast on 2 for welts, follow instructions for Duo 80 for cuffs and neckband.)

The stitch is a combination of jacquard and tuck stitch so will have more "give" in wear than an ordinary jacquard. When decreasing, remember to put pushers back into blocking rail. When increasing, remember to put pushers into position under increased stitches.

MC, K 1 row. Handle up. Set RC at 000. Set lock on BX/N, K 60 rows. Push up empty Ns in between Ns on front bed to WP. Handle down. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set lock on N/N and stitch size to 4/4, K 1 row. Return pushers to blocking rail. Arrange pushers under every front bed N in WP. Insert card into card holder and set to 0.

Programme card with deco and clip deco to lock. Set RC at 000. (Patt A.) Set lock on N/AX←, stitch size to 4½/4½ and deco on 4 (6000 – Pattern 1017, Knit Tech 186.) Cont in stripes of 2 rows MC and 2 rows C. Shape sides by inc 1 st on each bed at each end of every 16th row until there are 78 [78, 82, 86, 86] sts on each bed. K until RC shows 224 [236, 236,

248, 248]. Cont in patt as before using MC only until RC shows 248 [260, 260, 272, 272] and work measures 44.5 [46.5, 46.5, 48.5, 48.5] cm, 17½ [18¼, 18¼, 19, 19] in. Cast off loosely.

NECKBAND

Handle down. Orange strippers. Set up 116 Ns on each bed in WP for full needle rib. Set lock on N/N and stitch size to 3/3. Using MC, K 1 row. Set lock on CX/CX and stitch size to 3½/3½, K 2 rows. Set RC at 000. Set lock on N/N and stitch size to 4½/4½, K 17 rows. Set lock on CX/CX and stitch size to 5/5, K 2 rows. Black strippers. Set stitch size to 5½/5½, K 2 rows. Set stitch size to 6/6, K 4 rows. Either K a few rows in WY and release from machine or join on the machine using the Passap method.

MAKING UP

Join shoulder seams. If you have not already used the Passap method for joining neckband, pin it into position. Unravelling WY as required, backstitch through open loops of last row worked in MC on the right side, then slip st the loops on wrong side. Set in sleeves between markers. Join side, sleeve and neckband seams. Fold full needle rib part of neckband in half to wrong side and slip st in place. Wash, dry and press lightly.

CHILD'S SWEATER

BACK

Handle down. Orange strippers. Set up 33 [36, 38] Ns at left and right of centre on each bed in WP for full needle rib. 66 [72, 76] Ns on each bed. Set lock on N/N and stitch size to 2½/2½. Using MC, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. (6000 – Use cast on 2.) Set RC at 000. Set lock on N/N and stitch size to 4¼/4¼, K 19 rows. Arrange pushers under every front bed N in WP. Put card holder in centre of needlebed. Insert card into card holder and set to 0. Programme card with deco and clip deco to lock. Set RC at 000. (Patt A.) Set lock on N/AX←, stitch size to 4½/4½ and deco on 4. (6000 – Pattern 1017, Knit Tech 186.) Cont in stripes of 2 rows MC and 2 rows C, K until RC shows 152 [172, 192] and work measures 27 [30, 33] cm, 10½ [11¾, 13] in. Place marker at each end *. K until RC shows 256 [284, 304] and work measures 43 [47, 50] cm, 17 [18½, 19¾] in. Place a marker at each side of centre 28 sts on front bed. Cast off.

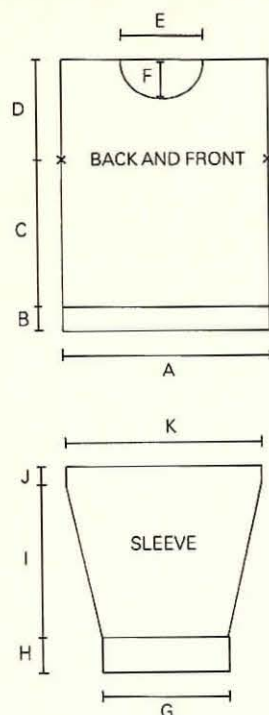
FRONT

Work as for back to *. K until RC shows 210 [238, 258].

SHAPE NECK

Note number in window of card

ADULT'S SWEATER



A = 45.5 [48.5, 51, 54, 56.5] cm
 B = 5 cm
 C = 32 [32, 34, 36, 36] cm
 D = 21.5 [21.5, 22.5, 23.5, 23.5] cm
 E = 18 cm
 F = 8.5 cm
 G = 28 [28, 30, 32, 32] cm
 H = 7 cm
 I = 34 [36, 36, 38, 38] cm
 J = 3.5 cm
 K = 43 [43, 45, 47, 47] cm

holder (6000 - Note RC number on console). Using a length of MC, cast off centre 10 sts on each bed loosely and return pushers under these Ns to blocking rail. Note position of Ns at left. Transfer sts at left on to decker combs and return pushers under these Ns to blocking rail. Cont on rem sts for first side. Set RC at 000. Dec 1 st on each bed at neck edge on every 4th row until 19 [22, 24] sts rem on each bed. K to row 46. Cast off loosely. Return pushers to blocking rail. Arrange Ns at left as noted. Replace sts from decker combs on to Ns. Arrange pushers under every front bed N in WP. Turn card to number noted (6000 - Return to noted RC number on the console). Programme card with deco and clip deco to lock. Set lock on N/AX← and deco on 4. Finish to correspond with first side, reversing shapings.

SLEEVES

Handle up. Orange strippers. Set up 21 [22, 22] Ns at left and right of centre on each bed to WP. 42 [44, 44] Ns on each bed. Arrange Ns for 1x1 rib. Arrange pushers under every back bed N in WP. Handle down. Push up empty Ns in between Ns on back bed to WP. 42 [44, 44] Ns on back bed. Set lock on N/N and stitch size to 4/4. Using MC, K 1 row. Handle

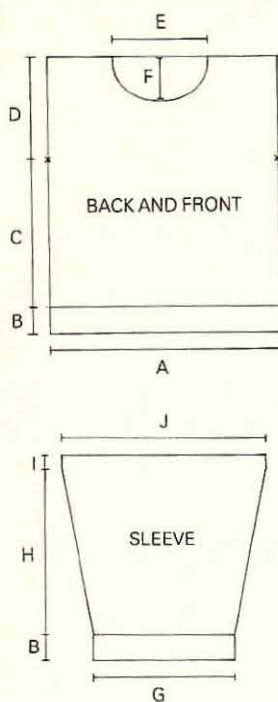
up. Set RC at 000. Set lock on BX/N, K 38 rows. Push up empty Ns in between Ns on front bed to WP. Handle down. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set lock on N/N and stitch size to 4/4, K 1 row. Return pushers to blocking rail. Arrange

pushers under every front bed N in WP. Insert card into card holder and set to 0. Programme card with deco and clip deco to lock. Set RC at 000. (Patt A.) Set lock on N/AX←, stitch size to 4½/4½ and deco on 4 (6000 - Pattern 1017, Knit Tech 186). Cont in

stripes of 2 rows MC and 2 rows C. Shape sides by inc 1 st on each bed at each end of every 20th row until there are 58 [62, 62] sts on each bed. K until RC shows 172 [200, 224]. Cont in patt as before using MC only until RC shows 184 [212, 236] and work measures 32



CHILD'S SWEATER



- A = 36.5 [39.5, 42] cm
 B = 4 cm
 C = 23 [26, 29] cm
 D = 16 [17, 17] cm
 E = 15.5 cm
 F = 7 cm
 G = 23 [24, 24] cm
 H = 26 [30, 34] cm
 I = 2 cm
 J = 32 [34, 34] cm

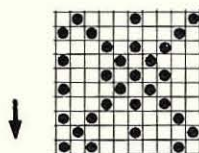


DIAGRAM FOR PUNCHCARD
 10 stitches wide by 10 rows high.
 Repeat 4 times across card over 40
 rows plus 3 rows of holes at top
 and bottom of card.

[36, 40] cm, 12¾ [14¼, 15¾] in.
 Cast off loosely.

NECKBAND

Handle down. Orange strippers.
 Set up 100 Ns on each bed in WP
 for full needle rib. Set lock on N/N
 and stitch size to 3/3. Using MC, K
 1 row. Set lock on CX/CX and
 stitch size to 3½/3½, K 2 rows.
 Set RC at 000. Set lock on N/N
 and stitch size to 4½/4½, K 9
 rows. Set lock on CX/CX and
 stitch size to 5/5, K 2 rows. Black
 strippers. Set stitch size to
 5½/5½, K 2 rows. Set stitch size
 to 6/6, K 4 rows. Either K a few
 rows in WY and release from
 machine or join on the machine
 using the Passap method.

MAKING UP

Work as for Adult's sweater.

DUOMATIC UPDATE

Hand-transfer patterns can be fun for a change and, used over small areas, are not too time consuming. Try one of these ideas instead of a rib for welts.

Hazel Duignan

In spite of having two electronic machines as well as a punchcard model, I still really enjoy working with patterns which require a manual transfer, when I have time. I expect that experienced knitters will have tried most, if not all, of these but I know that there are lots of new knitters who have not. You do not need a new up-to-date machine, a Pink Passap Duo 5 will knit these as easily as will the Duo 80 or the E6000. All you need is a transfer tool, some yarn and a bit of time.

Firstly, some fancy edgings which can be used instead of the usual welt. If you are using a Pink Duo 5 reduce the stitch size by approximately ½ when following the instructions given.

1. Push up needles for full needle rib. You will need groups of three needles for the pattern so choose a number divisible by three, then add one stitch at each end for a seam. Handle down.

Orange strippers.

Set lock to N/N, stitch size 2½/2½ knit 1 row. Set lock to CX/CX, stitch size 3/3, knit 2 rows. Set lock to N/N, stitch size 3½/3½, knit 1 row. ** Transfer stitches marked 1 and 3 to needle 2 (see Diagram 1) all across the row. The finished row should now have one needle with the seam stitch, one empty needle, * a needle holding two stitches, then two empty needles *. From * to * is repeated across the bed finishing with one needle holding two stitches, one empty needle and then the seam stitch. Leave all empty needles in working position and knit 4 rows **.

Repeat from ** to ** four or five times then continue knitting in full needle rib. This edge is shown in Sample A and is lovely for baby clothes. If you wish you could continue with one or two panels of the three stitch pattern, right to the top of the garment.

This edging can also be used for a fancy collar.

2. Push up needles for full needle rib. This pattern needs multiples of thirteen stitches, plus seam stitches.

Handle down. Orange strippers.

Set lock to N/N, stitch size 2½/2½, knit 1 row. Set lock to CX/CX, stitch size 3/3, knit 2 rows. Set lock to N/N, stitch size 3½/3½, knit 1 row. Follow instructions in Diagram 2 and knit two rows between transfers. See Sample B. You can repeat the transfer rows as many times as you wish before continuing in full needle rib. There are many variations possible when knitting this kind of edge. Following the same instructions over twelve, instead of thirteen, needles so that there is only one knit stitch between each scallop is one variation you might like to try. If you find that you get 'lost' while knitting and transferring, mark the centre stitch which holds the three stitches by bringing a pusher from the blocking rail as a marker.

3. Cabled rib is very attractive and can be used to good effect on an otherwise plain sweater. See Sample C.

Arrange needles for 1x1 rib over required number of needles.

SAMPLE D

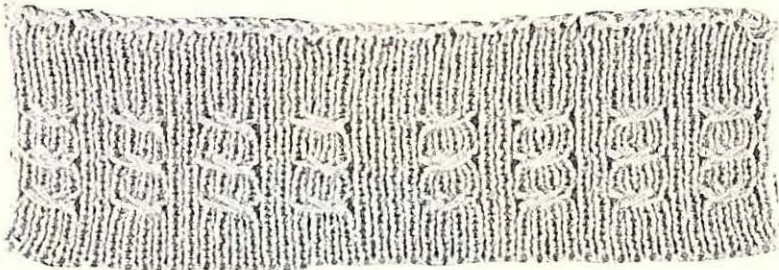


DIAGRAM 1

S=Seam stitch

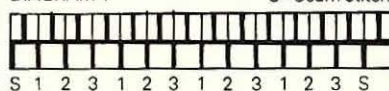
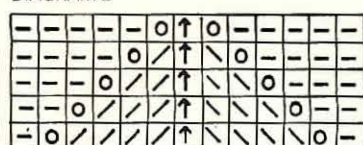


DIAGRAM 2



5th transfer row
 4th transfer row
 3rd transfer row
 2nd transfer row
 1st transfer row

DIAGRAM 3

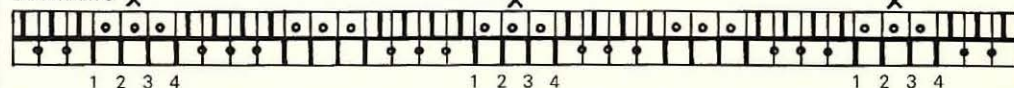
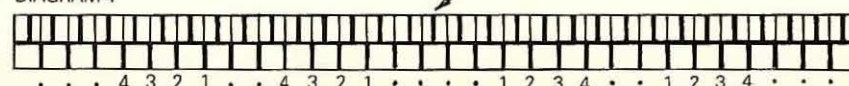
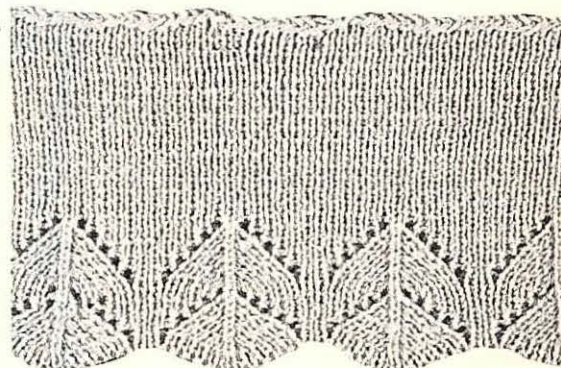


DIAGRAM 4



SAMPLE B



Handle up. Orange strippers. Using 4 ply yarn, set lock to N/N, stitch size 2 1/2/2 1/2, knit 1 row.

Set lock to CX/CX, stitch size 3/3, knit 2 rows. Set lock to N/N, stitch size 4/4, knit 1 row.

Handle down. Transfer as Diagram 3 using heels of stitches to fill the needles. Set lock to N/N, stitch size 4 1/2/4 1/2, knit 3 rows.

* Cross stitches 1 and 2 with stitches 3 and 4. Knit 6 rows *, repeat. Finish with 3 knit rows.

If you find that it is difficult to knit after the stitches are crossed, push up the back bed needle marked X on the row before the transfer then release the loop from this needle and put the needle into non-working position. This will give you a little extra yarn for the crossover. It is especially useful if you are knitting with a very soft yarn which breaks easily or with a yarn which has no stretch. I have not used this method for the sample in the photograph as I have used King Cole Anti-Tickle wool which cables easily without the extra yarn.

There are, as you probably know, almost endless variations of cabling on both single and double bed. I shall include just one more, as shown in Sample D.

4. Push up needles for FN rib. Handle down and orange strippers.

Use 3 ply yarn or 2 ends of 2/30s acrylic.

Set lock to N/N, stitch size 2 1/2/2 1/2, knit 1 row. Set lock to CX/CX, stitch size 3/3, knit 2 rows. Set lock to N/N, stitch size

3 1/2/3 1/2, knit to where you want to begin the pattern.

Consult Diagram 4 and * transfer stitch 1 of each group to needle 4, in front of stitches 2, 3 and 4 which should then be replaced on needles 1, 2 and 3 (easier than it sounds). Knit 6 rows *. Repeat from * to * as many times as required.

Although single-bed transferred lace might prove tedious, a small panel would be fairly quick to knit, so here is one to try out.

5. Knitting in stocking stitch with a 4 ply yarn, transfer as Diagram 5 and you should have a lace heart to wear on your sleeve. Knit two rows of stocking stitch between transfers. If you decide to design your own lace pattern, do remember that you must transfer to both left and right rather than in just one direction or you may finish up with a definite bias in your knitting.

It is possible to knit a bias strip of mesh lace to use as a collar. Transfer alternate stitches and knit two rows of stocking stitch throughout, always transferring in the same direction. Join the short ends together to make a circle and with the right side of the lace to the wrong side of the neck edge, sew in place then turn the lace band over to the right side of the garment.

All this is a far cry from the usual tuck ribs and jacquards which the Duomatic knits so beautifully. However, if it is right that a change is as good as a rest, you should now feel rested and ready to cope with anything.

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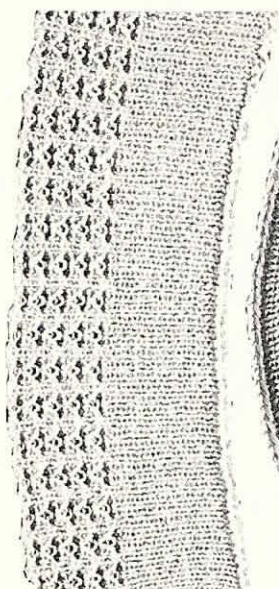
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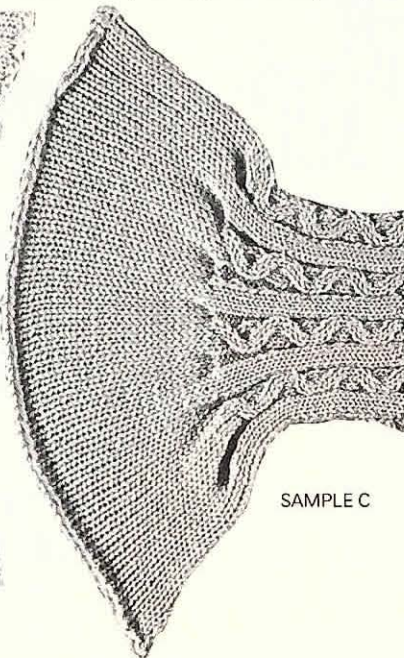
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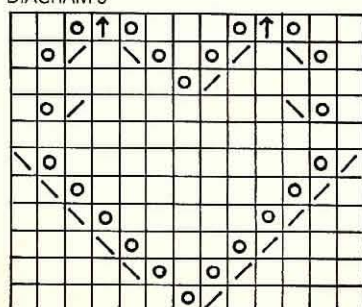


SAMPLE A



SAMPLE C

DIAGRAM 5



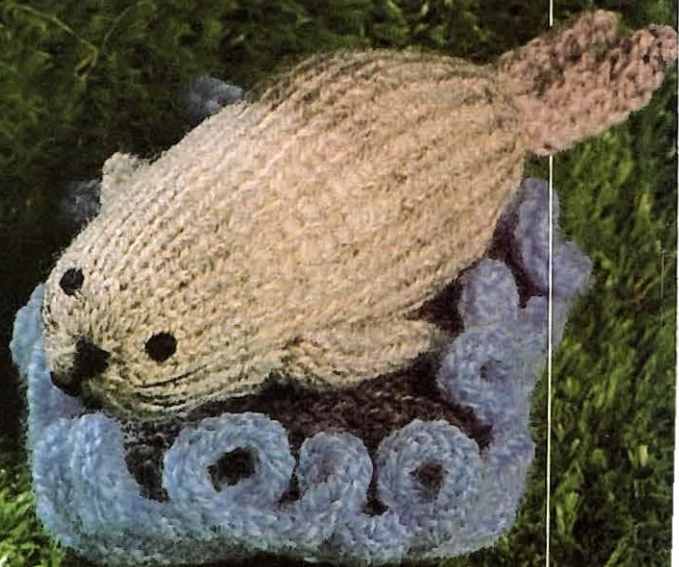
KEY TO
DIAGRAMS 2 & 5

o = empty needle

\ = stitch transferred
from right to left

/ = stitch transferred
from left to right

↑ = 3 stitches on one
needle



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12 LITTLE CREATURES

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines. We used a Toyota 858.

MATERIALS

4-ply yarn.

RABBIT

Oddments in White (MC), Dark Green (A), Bright Green (B) and Pink (C).

Short length of white daisy lace.

Oddments of embroidery or tapestry yarn in Red (D) and Yellow (E). Cotton thread for whiskers in Grey (F).

SEAL

Oddments in Light Grey (MC), Dark Grey (A) and Blue (B).

Oddments of embroidery or tapestry yarn in Black (C).

Cotton thread for whiskers in White (D).

FROG

Oddments in Bright Green (MC), Dark Brown (A) and Turquoise (B).

Oddments of embroidery or tapestry yarn in Black (C) and Yellow (D).

OWL

Oddments in Beige (MC), Medium Brown (A), Dark Brown (B) and Bright Green (C).

Oddments of embroidery or tapestry yarn in Black (D), Orange (E) and White (F).

RABBIT, SEAL, FROG AND OWL

Tapestry needle.

Good quality stuffing.

ABBREVIATIONS AND YARN THICKNESS

See last page.

MEASUREMENTS

Base 5 cm x 7.5 cm, 2 in x 3 in.

TENSION

28 stitches and 38 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 5).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used purl side of knitting as right side of rabbit and owl bases and knit side of knitting as right side of all other pieces.

Quick Cast On: (Used throughout.) (Carriage at right.) Tension dial set to MT. Use the quick cast-on method. Push alt Ns to left and right of 0 to WP as given in instructions. K1 row and hook on cast-on comb. Push remaining Ns between, at left and right into WP, K1 row and continue as given. When knitting is removed from machine, pull yarn end at cast-on edge to gather edge if stated in pattern or pull yarn to remove any slack and fasten off.

turning. Turn to right side and stuff. Close opening **. Sew bottom of rabbit to base. Pin grass cord around four edges of base, then twist remainder in loops around rabbit. Sew in position. Separate lace daisies and sew to base with French knots worked through centres using E.

SEAL

BODY

Push alt needles to 10 at left and 11 at right of centre 0 to WP and quick cast on using MT and MC (21 sts). Set RC at 000. Using

MT-4, K 8 rows. Using MT, K 18 rows. Using MT-4, K 12 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

FLIPPERS (MAKE 2)

Using MC, cast on 5 sts. Set RC at 000. Using MT, cont in circular cord knitting until RC shows 14. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

TAIL (MAKE 2)

Work as for flippers.

WATER

Using B, cast on 3 sts. Set RC at 000. Using MT-4, cont in circular cord knitting until RC shows 600. Cast off.

BASE

Work as for rabbit base.

MAKING UP

Work as for rabbit from * to *. With body seam at underside of body, embroider nose, eyes and an inverted "T" for mouth in C and whiskers in D. Draw up sts at end of flippers and tail and secure. Sew cast on edge of flippers to sides of body and tail to gathered sts. ** With K side inside, fold base in half with cast on and cast off edges tog. Join three sides, leaving a gap for turning. Turn to right side and stuff. Close opening **. Sew seal to base. Starting at one end, pin water cord around four edges of base. Sew in place, then sew other end of cord in same position to make a large loop. Pin, then sew this loop around edge of base, just inside first line of piping, making small loops here and there to simulate waves and to make extra length fit in.

RABBIT

BODY

Push alt needles to 10 at left and 11 at right of centre 0 to WP and quick cast on using MT and MC (21 sts). Set RC at 000. K 18 rows. Using MT-4, K 12 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

EARS (MAKE 2)

Using C, cast on 5 sts. Set RC at 000. Using MT, cont in circular cord knitting until RC shows 14. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

GRASS

Using B, cast on 3 sts. Set RC at 000. Using MT-4, cont in circular cord knitting until RC shows 400. Cast off.

BASE

Using A, cast on 21 sts. Set RC at 000. Using MT, K 50 rows. Cast off.

MAKING UP

* Draw up sts tightly at top of body to form nose and fasten securely, then join seam. Turn to right side and stuff firmly. Draw up sts at lower edge and secure *. Using MC, work several loops over gathered sts for tail. With body seam at underside of body, embroider nose and an inverted "T" for mouth in C, eyes in D and whiskers in F. Draw up sts at end of ears and secure. Sew cast on edge into position. ** With P side inside fold base in half with cast on and cast off edges tog. Join three sides, leaving a gap for

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FROG

BODY

Work as for rabbit body.

BACK LEGS (MAKE 2)

Using MC, cast on 5 sts. Set RC at 000. Using MT, cont in circular cord knitting until RC shows 60. Cast off.

FRONT LEGS (MAKE 2)

Using MC, cast on 5 stitches. Set RC at 000. Using MT, cont in circular cord knitting until RC shows 16. Cast off.

WATER

Using B, cast on 3 sts. Set RC at 000. Using MT-4, cont in circular cord knitting until RC shows 400. Cast off.

BASE

Work as for rabbit base.

MAKING UP

Work as for seal base from ** to **. Starting at one end, pin water cord around four edges of base. Sew in place, then sew other end of cord in same position to make a large loop. Pin, then sew this loop flat around top surface of base, making a few small loops. Work as for rabbit from * to *, stuffing head firmly. With body seam at underside of body, embroider mouth with straight sts in C, nostrils in C and eyes in D and C. Sew underside of frog to base. Pin front legs to sides of body at base of head, so that other ends of legs just touch base. Sew in position to body. Pin back legs to each side of gathered back of body, then fold into a flattened "Z" shape so that other ends of legs just touch base. Sew to body. Catch ends of each leg to base with three small double straight sts to form toes.

BABY OWL

BODY

Push alt needles to 10 at left and 11 at right of centre 0 to WP and quick cast on using MT and MC (21 sts). Set RC at 000. K 18 rows. Using MT-4, K 4 rows. Using MT, K 10 rows. Using MT-4, K 2 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

WINGS (MAKE 2)

Using MC, cast on 7 sts. Set RC at 000. Using MT, cont in circular cord knitting until RC shows 16. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

TAIL

Using MC, cast on 5 sts. Set RC at 000. Cont in circular cord knitting until RC shows 20. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

NEST

Using A, cast on 3 sts. Set RC at 000. Using MT-4, cont in circular cord knitting until RC shows 400. Cast off. Using B, cast on 2 sts. Set RC at 000. Using MT-4, cont in circular cord knitting until RC shows 400. Cast off.

BASE

Work as for rabbit base.

MAKING UP

Work as for rabbit from * to *; top gathered edge forms top of owl's head. Embroider eyes in D and E with a small st in F. Using A, embroider beak and a circle of small sts around each eye to give owl a wide-eyed look. Draw up sts at ends of wings and secure. Sew to owl with open stitches next to body. Thread a length of matching yarn through open loops on tail. Unravel WY. Draw up sts at each end and secure. Fold into a "V" shape and sew to back of body. Work as for rabbit base from ** to **. Sew bottom of owl to centre of base. Pin nest cord in A over base in random loops and sew into position. Do the same with the cord in B. Embroider a few sts in C on surface of base to add colour.

Jane Platt, who designed these delightful ornaments, specialises in knitted toy and ornament patterns for Hand and Machine Knitters. Taking her ideas from nature, her designs feature birds such as the penguin and owl and animals such as the cat, hedgehog and rabbit, some of which are set on appropriately decorated bases, such as these. Many can be made from oddments and are ideal presents for adults, children and charities. You can write for Jane's colour brochure by sending a SAE (at least 4½"x9") to Knit-knaks (MKM), 16 Springfield Road, Binfield, Berks RG12 8TW.

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TALKING TOYOTA PARTIAL KNITTING, PART 1

Master the art of partial knitting and you can shape your garment as you knit, smoothly slope a shoulder, add a flare or curve a hem.

Shelagh Hollingworth

One of the popular reasons for buying a knitting machine is to be able to knit very quickly. Without doubt even the novice can do that, since just by moving the carriage to and fro metres of lovely smooth knitting can be produced with very little effort. But after a while straight pieces of knitting cease to be satisfying and we progress to shaping, which speeds up the making-up process and also saves on materials.

It doesn't take very long to master shaping methods and fairly soon the shaping can be hand-tooled with scarcely a check

to the actual knitting while we attend to it. In the same way it is possible to learn further shaping methods to produce garments not only quicker to make up but with the actual machine-made shaping as a feature of the completed garment.

PARTIAL KNITTING TECHNIQUE

This method of knitting whilst shaping is so important that you might like to keep a suitable time entirely clear to master the basics without interruption. It will cover many kinds of shaping for a huge

variety of subjects and once learned will save you a good deal of time in making up and garment fitting. Moreover, when you try it out for yourself you will wonder how you ever managed without it. As the manual tells you, by holding certain stitches in holding (E) position and knitting the remaining stitches in sequence you can work shoulder shaping, neck shaping, sock heels and toes and even a shaped hemline on skirts, while most attractive full skirts can be made on the same principle.

The words partial knitting do sound very technical to new knitters but if you are familiar with hand knitting you will discover that partial knitting is what hand knitters term 'knit to so many stitches, turn and knit back', although, of course, doing it by machine takes a fraction of the time. As with hand knitting it is necessary to 'wrap' the last stitch with the yarn to avoid leaving a hole.

This is how to do it with a few extra explanations to help you understand why you are making the movements - realising why levers move often helps to set the method in the mind. Work a few centimetres/inches on a fairly wide sample of stitches, ending with carriage at the right ready for the next row. Put both side levers to I. This position I is for knitting with the carriage those needles in working (B) position, while others are in E, holding position. The carriage will then slide across those you do not wish to knit.

Needles to be brought into holding position must always be at the opposite side to the carriage. * At the left edge, bring a group (five is a good number) of needles out to E position by hand and knit one row towards the left. The stitches in B position will knit and those in E position will remain under the carriage. The yarn, following the path of the carriage, will now be lying across the needles in E position. Raise the yarn slightly and take it under the first needle in E position, that is the E position needle nearest to the knitting. On the way back the yarn will be wrapped around this needle and will prevent a hole from being formed. With the carriage at the left, bring a group of needles at the right side edge to E position and knit one row towards the right. Again you will see that the yarn is lying over the E position needles. Take the yarn under the E position needle next to the knitting so that it will wrap around that needle on the return. Repeat from * as required. If you have 60 stitches on your sample you might like to repeat the method twice more at each side. This gives 30 stitches at the centre with 15 stitches at both ends on holding (E) position. You can tell from the slope that this is a typical shoulder shaping albeit in miniature. If it were full size you

would have shaped the shoulders on a garment with no trouble at all and have a lovely neat edge for sewing up or grafting.

You will not want to leave the needles in holding position so you must learn how to return them, since this will give you the reverse of the shaping. The carriage is at the right. As before, any shaping must be conducted at the opposite end of the knitting to the carriage. Push the E position needles to D position (where the selected needles come to), sometimes called upper working position and knit one row to the left. Put the side levers to 0, conveying the message that you now want all the stitches to knit. Now knit back towards the right and all the needles will knit back to B, working position.

That is all that is required for plain partial knitting, side levers at I will permit knitting needles at B working position and side levers at 0 bring holding position needles back to working position. Do pay attention to the note at the bottom of page 38 in the manual, which suggests that you ensure that the yarn is not caught round any of the sinker hooks when you take the yarn and wrap it around the needle in E position next to the knitting. You are also told not to take the carriage too far past the knitting as this would alter the tension. It could also make loops, which, although they could be sewn in during making up, would spoil the smoothness of the work which is the main purpose of partial knitting.

PARTIAL KNITTING IN PRACTISE

The sample piece showed how useful this shaping can be in forming a sloping shoulder on a garment. When you reach shoulder shaping in a pattern it will generally instruct you in the time-honoured way to 'cast off' a group of stitches at the beginning of the next given number of rows. Shoulder stitches can be removed in a variety of ways. Knitters who have not practised the partial shaping may be casting off one stitch at a time as they were first taught to do or casting off in this way to retain a firm shoulder seam. They may even ignore the shaping because they intend to cut and sew. With all these elements in mind the best thing that a designer can do is tell you to cast off the stitches and leave the method to you. But once familiar with partial knitting you will probably find it very helpful to be able to partially knit along the top edge to produce a slope at each side leaving the centre stitches for the neck edge.

Once you have completed the shaping you are still left with more than one option for completing the top. Back neck stitches can be run on to a few rows of waste yarn and removed leaving you with a set of shoulder stitches on

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each side. If you want to graft the two sets (front and back) of stitches together then each set of shoulder stitches can be run off on to waste yarn and you are left with three separate groups of stitches all on waste yarn. Do not make the mistake of putting the two sets of shoulder stitches back to working position and running the whole lot together on to waste yarn as this can be a nuisance when you need to unravel parts of the waste yarn while you join the shoulders together.

Once you have placed the centre stitches on to waste yarn you can return each set of shoulder stitches to working position and cast them off in one action. This is not only quicker than casting stitches off in small groups but it also gives a neat edge without the stepped edge that usually occurs. To cast off the set of stitches, return all the stitches to working position, work one row at main tension followed by one row at tension 10 and cast off all the stitches in one line.

A sloping effect in knitting is useful in other places too. If you look at the lower edge of a cloth dress or skirt, it frequently has a sloping hemline. Indeed, a skirt cut across straight at the lower edge would have a distinctly odd look, rather like a box. It is to avoid that boxy look that skirts are rounded at the lower edge, especially if the skirt is formed of panels.

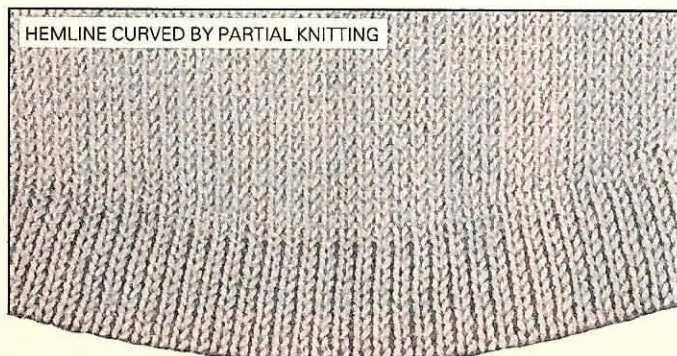
To create a curved hemline you will have already made the hem itself and the curve is formed by reversing what you have already learned in sloping for the shoulders. In other words the slope will dip rather than rise while you continue to knit at the centre. This is the method. Calculate by how many rows you want the curve to dip. If in doubt, it might be as well to look at a pattern for fabric or to measure the amount of depth on a hemline that is already a favourite. It will not be very much, a natural curve is generally about two centimetres, three-quarters of an inch, since more than this could cause a wavy effect. For a test piece cast on the usual 60 stitches and allow for 30 stitches at the centre and three groups of five stitches at each side to form a curve. This will be quite a pronounced curve

but shows the procedure very aptly. Knit a hem in the usual way in stocking stitch ending with the carriage at the right.

Bring 15 stitches at both side edges to E holding position. You will gradually bring these needles back to working position to form the curved lower edge above the hem. Put side levers to 1 for partial knitting, since some of the needles will remain in holding position. * At the left push five needles from E to D position and knit one row, from right to left. You will find that the set of five needles has been drawn back to B working position. As before, draw the yarn under the first needle in E position nearest to the knitting to prevent a hole. It will wrap around this needle on the return journey. On the right (the opposite side to the carriage) bring five needles to D position and knit one row to the right. Take yarn under the needle in E position nearest to the knitting. Repeat from * until the remaining stitches are in working position.

You will see that you have worked six rows on the centre 30 stitches at the same time, bringing in five stitches at a time at alternate ends on every row. Your curve is just six rows deep. The curve should be proportionate to the width. Six rows forming a curve over 60 stitches is rather abrupt, the same number of rows would suit 120 stitches equally well, in which case you might work 60 stitches at the centre, with the 30 stitches at each end being returned to working position in a series of three sets of ten stitches. The picture shows how unobtrusive this type of curved knitting can look. Once all the needles are back in working position it is time to put the side levers at 0 for plain knitting on all needles.

Take particular note that putting the side levers to 0 will bring needles in E position back to B position. When you have picked up stitches, for example to knit on a neckband, or when picking up to make a sideways knitted front band, if the edge is a bit rough it is a very good idea to bring the needles holding the picked up edges or stitches out to E position before knitting across with the side levers at 0. The carriage will knit, bringing the needles back to B position as it does so.



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INSPIRATIONS

COUNTRYSIDE CELEBRATION

For the last seasonal design in this series of 'Countryside Celebration', I have returned to the woodlands. At this time of year, the twigs, branches and tree trunks are emphasized by a fall of snow, with a reflection in the stream beneath.

Iris Bishop

The ivy leaf border of glossy green leaves makes a wonderful contrast to the bare trees, growing in the hedgerows and undergrowth.

YARNS AND COLOURS

Use good strong contrasts in colour for this design, using white for the snow, as background to the trees, and pale green for the ivy leaves. White chenille is ideal for the 'snow' and a shiny or lustrous yarn for the pale green to mirror the glossy surface of the 'ivy leaves'. For the dark contrast colour, use a matt yarn in black, dark green, brown or other dark colour.

LANDSCAPE DESIGN

Knit welts etc. in black (or other dark colour).

Starting at row 1 of the design, knit in Fair Isle as follows:

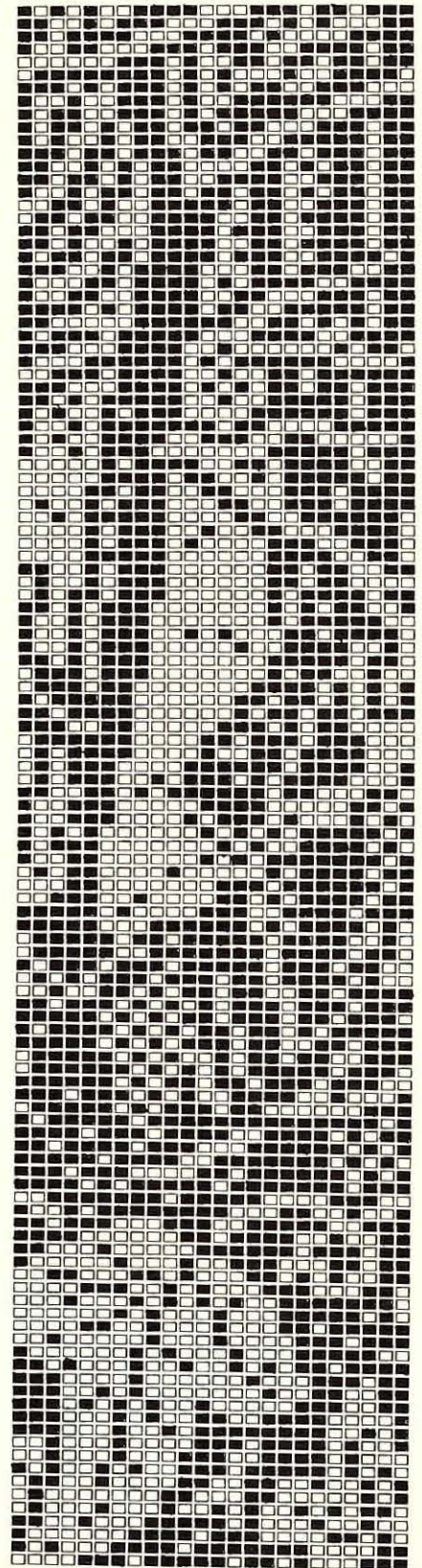
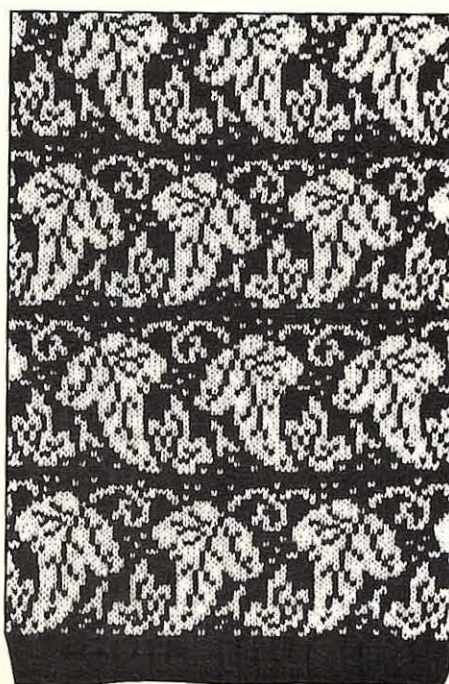
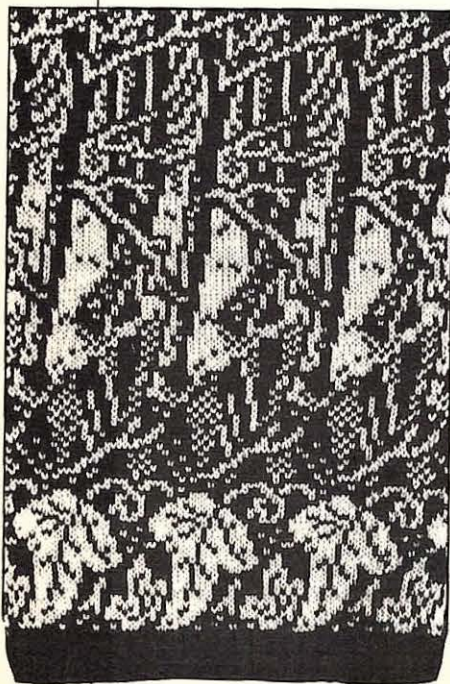
Rows 1-30 = pale green in feeder 1 and dark colour in feeder 2.

Rows 31-120 = white in feeder 1 and dark colour in feeder 2.

Continue in plain knitting with dark colour.

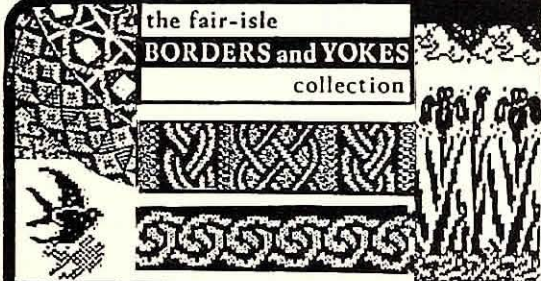
IVY LEAF BORDER

To use the ivy leaf border on its own, knit rows 1-30 of the design only. To repeat the border (as illustrated) knit 2 plain rows in dark colour between repeats and reserve the direction of the motif on each repeat.





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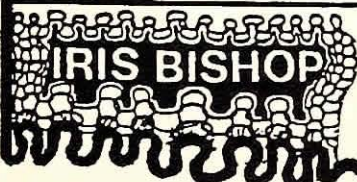
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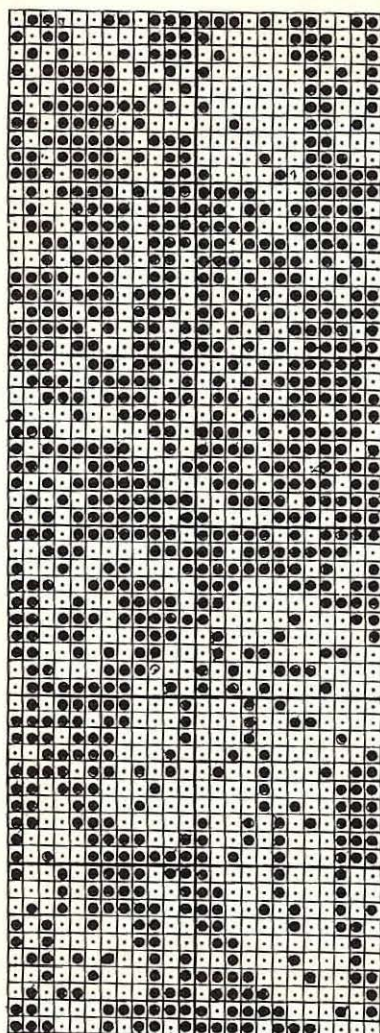


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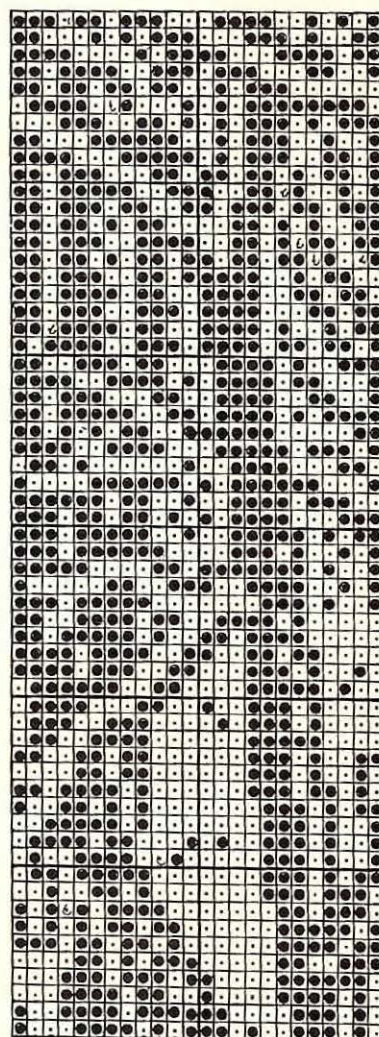
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CARD B



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Iris Bishop Disc Offer

With December we come to the end of Iris's calendar celebrating the countryside in all its seasonal moods. We know these designs have been extremely popular and we have good news for owners of Brother electronic machines with disc drive as Iris has now produced the whole series of 12 designs on disc for your machines.

The Countryside Celebration disc is at present available exclusively to *Machine Knitting Monthly* readers and can be ordered direct from Iris Bishop, 64 Ifield Road, West Green, Crawley, West Sussex RH11 7BQ. The price is £5.95 including postage and please give the number of your Brother machine when ordering.

For knitting details you will need the equivalent issue of

Machine Knitting Monthly, but if you have missed any don't worry as back issues are available. The series runs from January to December 1992 and you can order using the coupon on page 85.

DESIGN COLLECTIONS

Iris now has most of her design collections available on disc. To date the disc range includes *Borders and Yokes*, the *Kids* and *Pot Pourri Fair Isle* books and the *Spring/Summer* and *Autumn/Winter* collections.

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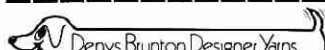
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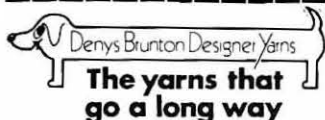
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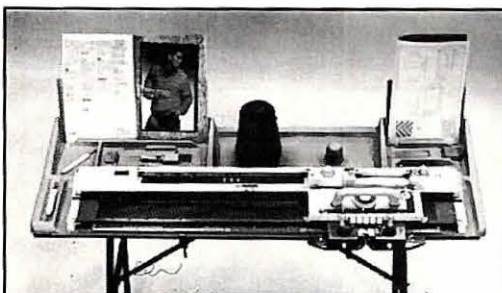
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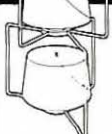
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YARN THICKNESS GUIDE

ABBREVIATIONS & NOTES

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

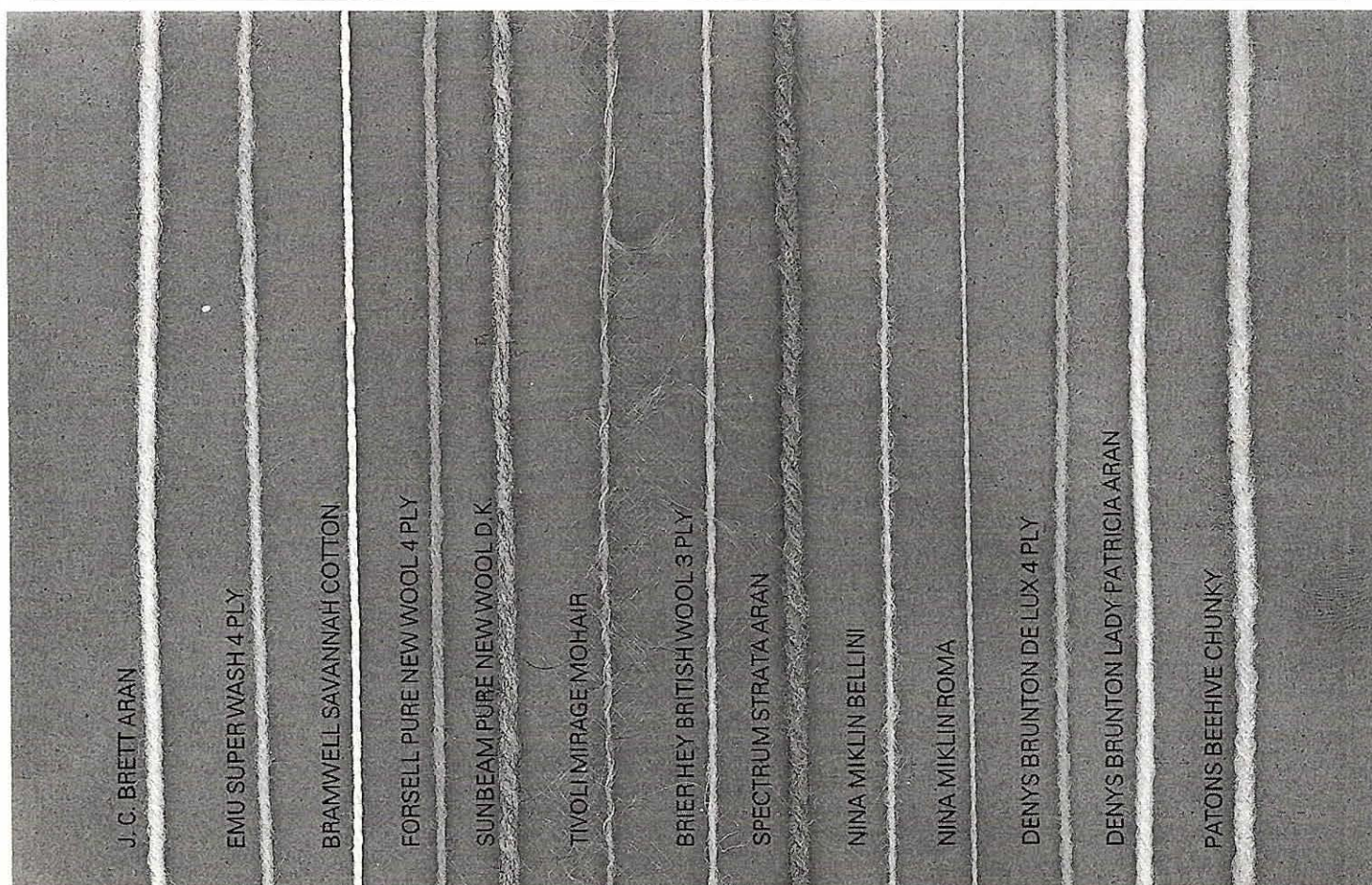
Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non working position for a 1×1 rib or every third needle back to non working position for a 2×1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

ABBREVIATIONS

alt = alternate(ly)
beg = beginning
ch = chain
cm = centimetres
cont = continue(ing)
dc = double crochet
dec = decrease(ing)
foll = following
g = grams
HP = holding position
in = inch(es)
inc = increase(ing)
K = knit
mm = millimetres
MT = main tension
MT-1, MT-2, MT-3 = one, two, three full sizes tighter than main tension
MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
P = purl
patt = pattern
RC = row counter
rem = remain(ing)
rep = repeat
ss = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn



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